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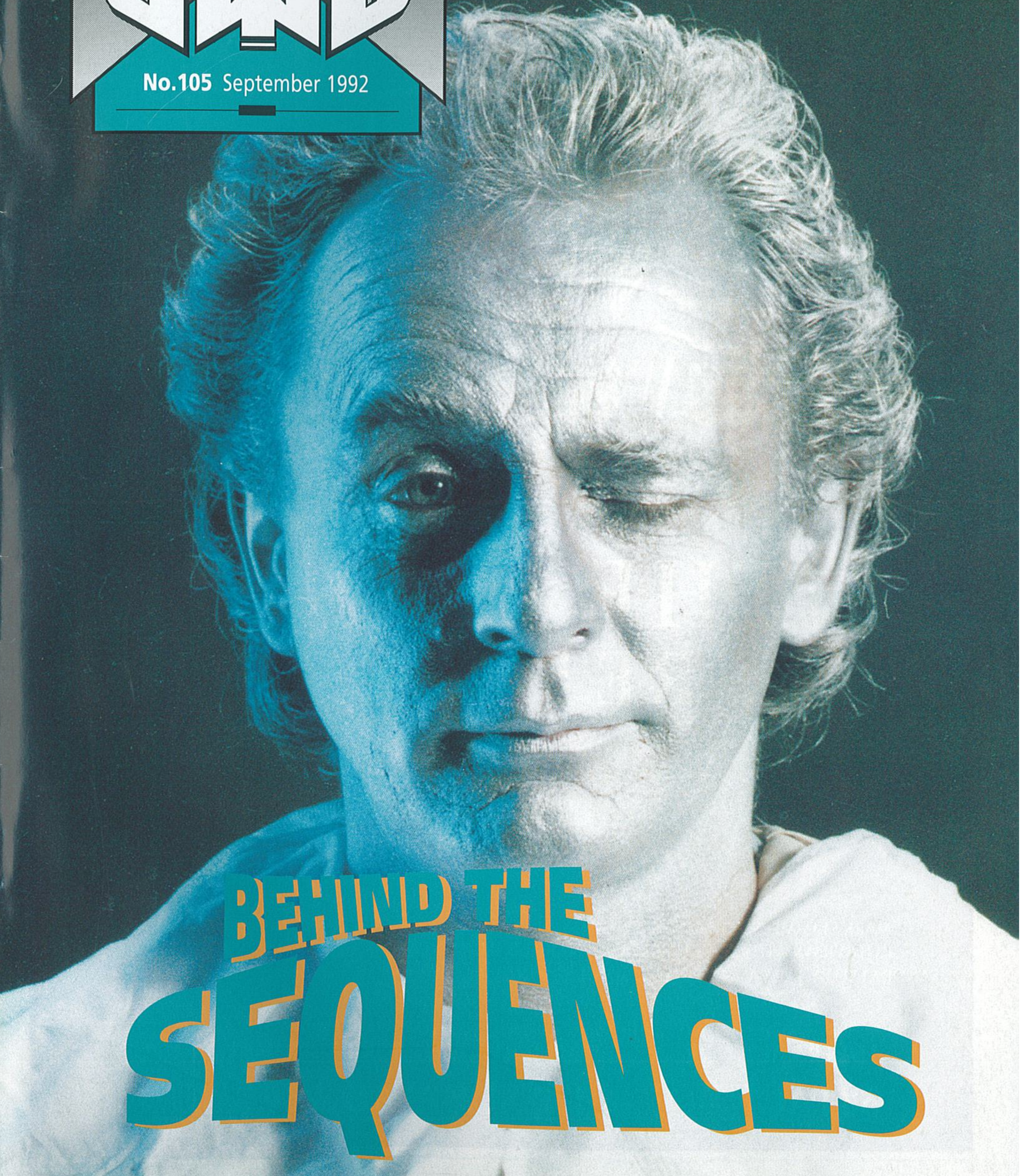
BBC Audio ousts JN-T!

dwb
No.105 September 1992

The Addams Family
Evolution of a freak show



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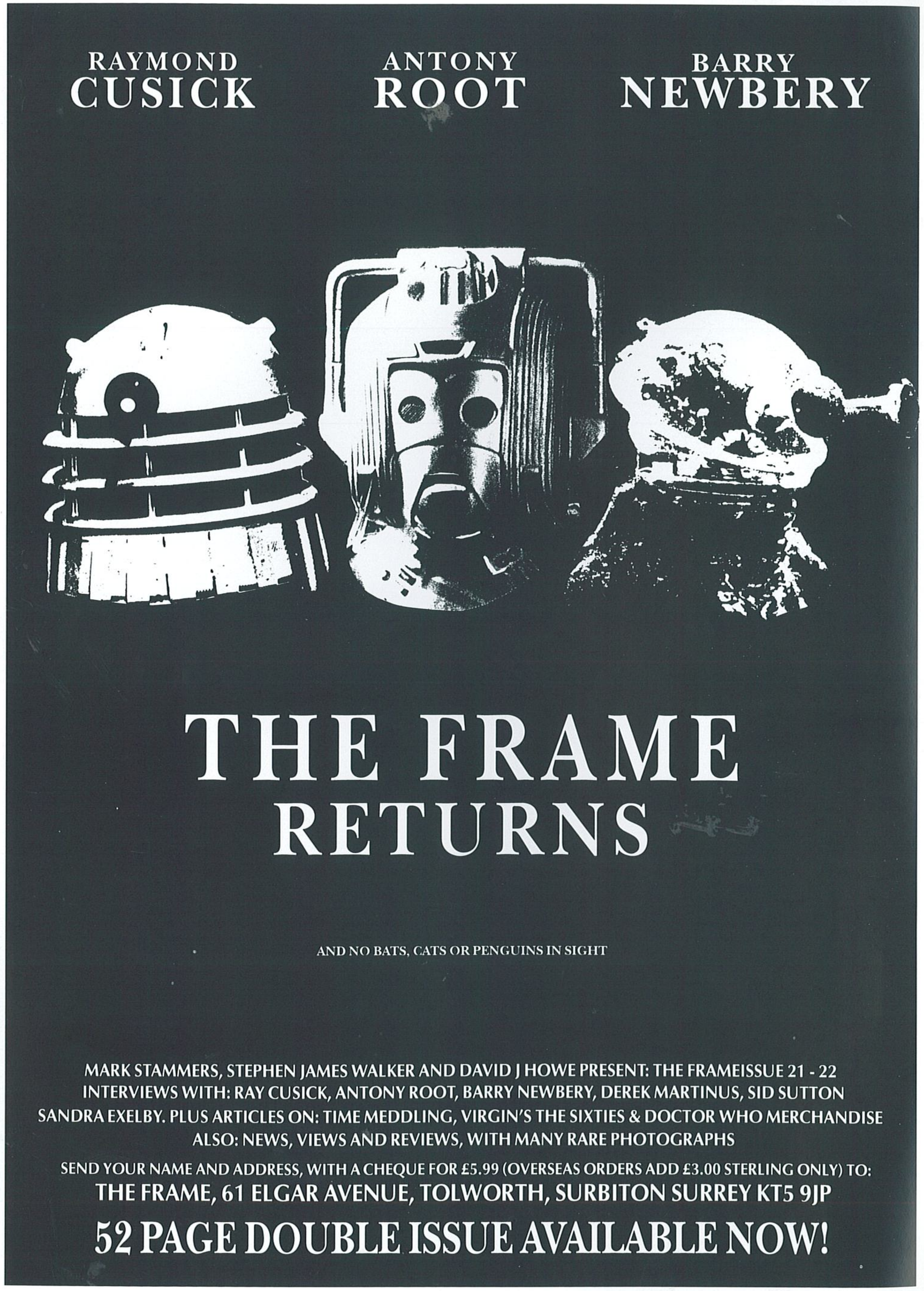

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When DWB expanded to a regular 28-page format, we foolishly thought that we might have room to breathe. And yet the issues seem busier than ever, with demands for space from every corner. Following our recent invitiation for unsolicited contributions, articles have been pouring in faster than we have time to read them, so please accept our apologies if you have yet to receive a reply.

In particular, I am truly sorry if your letter did not see print this issue. Although we like to print a representative sample of letters, this month we received perhaps three times the number you see printed here, the majority concerning BBC Videos, a subject you feel most strongly about. Please don't be put off writing in again, as space is not always as tight as it is this month, and many of those letters we can't fit in this month will appear next issue instead.

The next issue (106) will be on sale on Friday 25th September in time for PanoptiCon.

DAVID

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Cover: a knowing wink from Sylvester McCoy as he poses for his opening title sequence © *Oliver Elmes/CAL*
Page 17: *Earthshock* painting by Pete Wallbank. Pete can be contacted for possible commissions at 14 St Matthew's Road, Burnt Wood, Walsall, Staffordshire WS7 9DU

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Credit where it's due

FOR the first time in his interminable association with DOCTOR WHO, John Nathan-Turner has finally received a taste of how it feels to be humiliatingly dethroned from a reliably 'safe' if semi-regular job (see next page). But whilst talents of the stature of Dudley Simpson, Christopher Barry, etc. were never afforded even the courtesy of being told why their services were no longer required after sixteen years, JNT's departure from BBC Audio needs little explanation.

I wholeheartedly applaud their action. For JNT, in his capacity as an employee of BBC Enterprises, to apparently assume he's, still in a position which enables him to belittle others — including shouting down another BBC Enterprises employee on the steps of Woodlands recently for all to see — is just not on. Well done, Sue Anstruther, for being perhaps the first person to ever, in effect, tell Nathan-Turner that DOCTOR WHO is actually bigger and far more important than he is. Ideally BBC Video should follow suit and employ someone on the WHO range who really does care and know enough about DOCTOR WHO to do a decent job in selecting the stories for release and compiling specials.

For how much longer is the increasingly quality-conscious fan to put up with the tritely-written scripts littered with errors that have characterised nearly all of JNT's 'special' releases to date? For someone with John Nathan-Turner's limited knowledge of the subject matter in question to oversee the production of these special releases is not only highly questionable in itself, but also a sad waste of the true potential and selling-power of these releases, *regardless* of the fact that he occupied the producer's chair in the 80s (an era, incidentally, noted for its blunders and inconsistencies). Most purchasers of the Daleks *Early Years* tape know that the first episode of *The Daleks* is called *The Dead Planet*, not "The Dead City"! If BBC Video care enough about their products and want them to sell even more copies than they do at present, then they should employ someone who could also point out to them that the stills that adorn the sleeves often bear no relation at all to the content (the Dalek and Cybermen tapes, the audio releases, etc.). Ian Levine, of course, would be the ideal candidate, and ironically advised in a similar capacity as script consultant during JNT's first five years as producer, a fact which JNT successfully hid from the fans by not including a consultant's credit on the series' titles. Likewise he also succeeded in trivialising his script editors' credit by lumping them together with title sequence designer Sid Sutton, while his own name would flash on to the screen in all its solitary glory!

This is just an example of ploys that have never been revealed, but next issue Ian Levine, in conjunction with Eric Saward, finally reveals what it was really like behind the scenes of DOCTOR WHO in the early-to-mid 80s, and provides a telling account as to why the show degenerated to such an extent when JNT was eventually left to his own devices during the McCoy era.

Gary Leigh

Powell's Head on the Block

"AND how would you prefer Jonathan Powell's head, sir? Scrambled, poached, sautéed perhaps?" The BBC's much-trumpeted, but ultimately dismally dire, ELDORADO, arrogantly described by Powell as "the boldest and biggest idea anyone has attempted in the history of television" (ie. *his*), is instead rapidly proving to be the biggest flop in the history of television, with the press already preparing the obituaries. With the July 31st episode not even making the Top 100 (it did, after all, only achieve 2.8 million viewers, less than the average audience of the recent BBC2 DOCTOR WHO repeat season!), Powell's head is on the block, and in a desperate bid to instil some morale into the equally ailing cast and crew, he recently flew to Spain to assure the ex-pats that the BBC (ie. he) is committed to the show, although he has bravely conceded that "I think there is room for some improvement in the acting". Powell's trip to Spain came directly after attending the BBC's autumn press launch which, as was noted by several of the press, was "again devoid of DOCTOR WHO", which during its most recent season averaged 4.2 million viewers against far fiercer competition, and without even a fraction of Powell's support! It cost licence payers £10 million (including a substantial input from the profits reaped from DOCTOR WHO merchandising, no doubt) to make Powell's farce a reality, but all that DOCTOR WHO needed was a completely new and imaginative production team and a fair timeslot to put it back on the rails. If Powell's imminently-elected successor has any sense at all, he'll realise that what is needed on BBC1 is not more trashy soaps and audience participation shows (wherein the public, invariably licence payers, are made to look like idiots — surprise! — while at the same time saving the BBC thousands in actors' fees), but the return of some first-rate classic science-fiction and fantasy series, preferably spearheaded by DOCTOR WHO ...

Powell: astounding failure

And who said the Doctor was dead?

CHART-TOPPING videos, New Adventures books, a new WHO title from Marvel, hit audio adaptations, record-breaking exhbition attendances, a successful repeats season ... all this after almost three years of no new DOCTOR WHO on our screens! Many predicted that DOCTOR WHO's following would wither and die with no regular new product, yet it is generating more income from sales of new off-shoots than ever before. Fandom is proof that DOCTOR WHO is still very much alive and the flame is still burning brightly. It is the BBC's loss that they still choose to ignore the potentially huge market that a striking new era of the programme would create but which remains woefully — almost criminally in the light of the £10 million wasted on no-hoper ELDORADO — untapped...

Gary Leigh

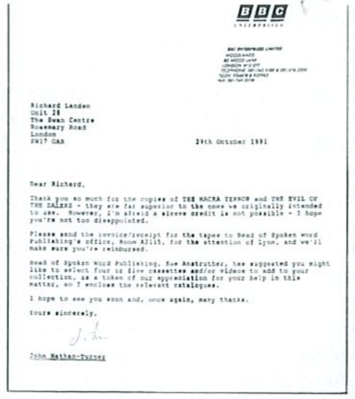
BBC Audio snubs JNT for taking the credit

Saward steps in for Power and Fury

EX-DOCTOR WHO PRODUCER John Nathan-Turner has been unceremoniously snubbed by BBC Audio and will have no further involvement with their range of DOCTOR WHO audio cassettes, the first two of which — *The Evil of the Daleks* and *The Macra Terror* — surprised everyone by debuting in the Gallup album chart at 72 and 104 respectively, a first for a BBC Audio Collection release.

As we reported last issue, fan Richard Landen — who provided BBC Audio with his original off-air recordings — waived a fee but instead requested an acknowledgement for his involvement with the project. However, Nathan-Turner took it upon himself to inform Landen that a credit would not be possible due to contractual reasons (technically a contributory credit could be construed as an admission of guilt on Landen's part for unofficially taping the episodes off-air in the first place).

However, Nathan-Turner did not inform Landen that he could, instead, be acknowledged in a "thanks to ..." capacity just as BBC Audio had credited members of the public before — for example with their release of the 70s radio DICK BARTON series. Landen was not entirely pleased to see that Nathan-Turner had himself collected a sizeable credit on the cassettes, issued in July, and when contacted by the department's head, Sue Anstruther, with a view to doing more following their immediate success, he informed her that he was not prepared to lend further recordings. Concerned at hearing that her former boss — Anstruther was production associate for most of Season 22 — had acted in such a "churlish" fashion, she immediately took him to task for his presumptious behaviour, resulting in him being ousted from any future involvement with BBC Audio releases and Eric Saward, his former script-editor, being brought in to replace him.



BBC

Richard Landen
Unit 28
The Swan Centre
Rosemary Road
London
SW17 0AR

29th October 1991

Dear Richard,

Thank you so much for the copies of THE MACRA TERROR and THE EVIL OF THE DALEKS - they are far superior to the ones we originally intended to use. However, I'm afraid a sleeve credit is not possible - I hope you're not too disappointed.

Please send the invoice/receipt for the tapes to Head of Spoken Word Publishing's office, Room A3115, for the attention of Lynn, and we'll make sure you're reimbursed.

Head of Spoken Word Publishing, Sue Anstruther, has suggested you might like to select four or five cassettes and/or videos to add to your collection, as a token of our appreciation for your help in this matter, so I enclose the relevant catalogues.

I hope to see you soon and, once again, many thanks.

Yours sincerely,

John Nathan-Turner

Although his work for BBC Audio was on a freelance basis only, it is known that Nathan-Turner is keen for any work he can get in the DOCTOR WHO field, despite growing resentment from fans concerning his apparently dubious knowledge of the subject matter and his approach to the audio tapes and video 'specials' *(see letters page this issue).*

Saward has already geared himself up with reference material for the next two audio releases, which he is currently working on. For *The Power of the Daleks* he is armed with DWB's photo-novel adaptation, and he has sought out Victor Pemberton's *Fury from the Deep* novel to familiarise himself with the season five chiller for when he comes to tackle it.

News of Nathan-Turner's behaviour is known to have filtered through to BBC Video, and it remains to be seen what action, if any, they will take to ensure that he doesn't behave in a similar fashion there ...

Gary Leigh

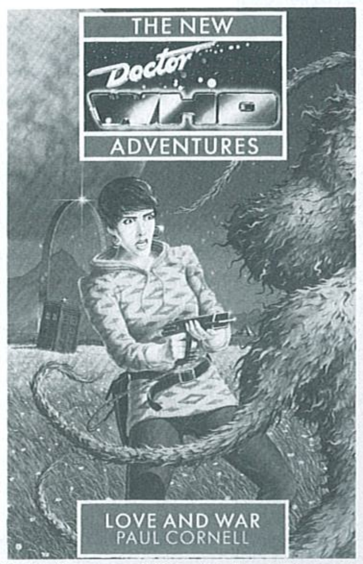
Repeat season postponed until 1993

AT the last minute, BBC2 has had to postpone its planned season of DOCTOR WHO repeats, due to a scheduling error.

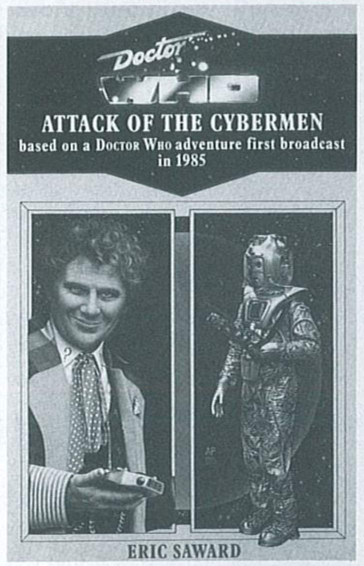
The Dæmons had been planned to spearhead the second part of BBC2's repeat season on September 4th, with twenty-one slots having been allocated in all, but the scheduler had assumed that DOCTOR WHO was a 30 minute programme, rather than 25. Rather than insert a five minute programme (for instance, a cartoon) into the schedule, the repeat season has been postponed until January 1993. The DOCTOR WHO slot will be filled initally this autumn by a repeat of BACK TO THE SIXTIES.

Meanwhile, BBC Video are co-funding the restoration to colour of *Terror of the Autons*, work on which should be underway by the end of August due to the facilities being fully booked up until then. The BBC Film Library and BBC Enterprises Programme Sales, who stand to benefit by reselling the restored stories overseas are funding the rest of the exercise. Work on *The Silurians* and *The Ambassadors of Death* will follow, and *The Dæmons* episode two is to be redone using a new black-and-white print, as there was a scratch on the original.

With no colour signal existing for either *Planet of the Daleks* 3 or *Invasion (of the Dinosaurs)* 1, it has been suggested that BBC Enterprises should attempt to computer colourise these episodes using the existing 625-line 2-inch masters of the existing episodes as reference. The experiment would follow the same process used to colourise old black-and-white films such as *Laurel and Hardy* and *It's a Wonderful Life*. A "paint box" computer is programmed to colour in each frame individually with selected colours programmed into its memory (eg. Stan Laurel's trousers in brown). However, this process, due to the computer power required, is much more expensive than the current restoration process, which uses an existing colour signal, and tends to give significantly inferior results, especially in skin tones. If this colourisation did go ahead then only *The Mind of Evil* — for which only a few minutes of episode six exists in colour — would remain in black and white. But would the 60s episodes be safe ...?



Oct: *Love and War* by Paul Cornell
The Sixties — non-fiction book reprints: *The Tomb of the Cybermen*, *Attack of the Cybermen*



ISSUE 191 of Marvel's *Doctor Who Magazine* is published on September 3rd. It features a *Leisure Hive* archive and an interview with director Lovett Bickford, interviews with Donald Tosh and Ian Scoones, and a free poster of Alister Pearson's artwork for *Tomb of the Cybermen*. And yes, we still think Marvel are doing a great job, despite what they said about us in #190!

MARVEL
DOCTOR WHO MAGAZINE
BBC VIDEO COMPETITION
TEN sets of New DOCTOR WHO tapes MUST be won!
THE LEISURE HIVE
FREE POSTER
SIXTIES SECRETS REVEALED BY SCRIPT EDITOR DONALD TOSH

PETER DARVILL-EVANS has announced further books in the *New Adventures* series. July 1993 sees *Shadowmind* by Chris Bullis, August: *Birthrite* by Nigel Robinson, and in September, *Iceberg* by David Banks, the latter subject to his obtaining the clearance to include the Cybermen. These will be followed by a five-book series which will be loosely connected around the idea of someone tampering with the Doctor's past to create alternative-universe situations. Ace will be back in April and will continue with Bernice, and there is also a possibility that Ben Aaronovitch's Kadiatu Lethbridge-Stewart (the Brigadier's great grand-daughter) could become a permanent fixture as from her debut in *Transit*.

- Paul Smith, from that dodgy set-up known as Mediaband, has failed to meet a delivery date for his manuscript of *The Who Girls*, which Virgin commissioned before knowing of the company's dishonest ways. The idea is now unlikely to materialise.
- Poor old Peter Darvill-Evans has been taking a bit of a knocking in the press recently following Virgin's decision to promote Nexus, their 'adult' imprint, for a female audience. After issuing a set of guidelines for writing erotica for women — "All clinical and slang terms for parts of the body and sexual acts are permissable (sic)", "... as much varied and exciting sex as possible", "... frequent and detailed descriptions of sexual activity" — Darvill-Evans found himself lambasted in the 'quality' press, with much 'nudge-nudge'ing going on.

Some fans have suggested that this might explain the nudity in *Genesys*, the 'almost sexual feeling' in *Apocalypse*, and the shower scene in *Warhead*. Paul Dumont asked, "Does this mean that Nexus books have gratuitous DOCTOR WHO scenes? As a completist fan, I feel I must now read all 150 back titles looking for mention of 'wheezing and groaning noises', etc." And anyone who finds the concept interesting is advised that Peter Darvill-Evans is currently looking for an editorial assistant to edit both the DOCTOR WHO series *and* the erotica. Talk about job satisfaction ...

CD re-issue for Dr Who: The Music

SILVA SCREEN are set to re-release the BBC LPs *Doctor Who: The Music* volumes I and II on CD. These will feature Alister Pearson book covers (*Earthshock* and *Arc of Infinity* for the first one, and *The Five Doctors* and *Warriors of the Deep* for the second). A *Ghost Light* CD featuring Mark Ayres' score is also due out next April, and Silva Screen also hope to release a CD of Geoffrey Burgon's scores from *Terror of the Zygons* and *The Seeds of Doom* — these will have to be re-recorded by Burgon as the master tapes have been wiped. Burgon is currently working with the company to release a CD of his music from BRIDESHEAD REVISITED.

IT'S all a strange coincidence, of course, but soon you'll have a choice of three formats in which to purchase officially, for the first time, the second Doctor's debut story, as *The Power of the Daleks* is released as an audio tape, script book and novelisation, the latter two within a couple of months of each other!

And meanwhile, the BBC archives are currently following up a claim that all six episodes of *The Power of the Daleks* were shown in Ghana six years ago ...

Tomb on PBS

The Tomb of the Cybermen, together with the *Resistance is Useless* documentary, has been offered to PBS stations in America, and several stations on the East Coast have already bought *Tomb* as a special to screen during an August fund-raising drive.

Film Club Three

The BBC Film Club commence filming their third production, *In Memory Alone*, in October, to be shot in Nottingham.

JNT gets in on the act

John Nathan-Turner's production company, Teynham Productions Ltd, are the organisers of the recent phenomenon of DOCTOR WHO 'lecture weekends', the next one to be held at the Arnolfini Arts Centre in Bristol in early October. Boasting two Doctors and assorted guests, further details can be obtained by calling 0272 299194.

Get Reel!

Reeltime are back with a new interview tape featuring Jackie Lane (Dodo) out in September. Work is also underway on a script by Marc Platt featuring Nick Courtney as the Brigadier against the Yeti for a video called *Downtime*, to be released in November.

Powell barred from entering the Beeb!

Alan Whicker's recent claim that the BBC is run by faceless men in grey suits certainly rang true for Jonathan Powell recently when he was barred by security men from entering the BBC's new White City building. The dumb-founded Powell had to be formally identified by a colleague before he was admitted. A spokesman revealed that "he didn't have his identity tag with him and therefore he wasn't allowed in".

Another sell-off

Bonhams held another impromptu auction of principle costumes and props from well-known fantasy series on August 26th, among them Jon Pertwee's 1973 suede jacket — discovered at the back of a BBC wardrobe — Sylvester McCoy's pocket watch, one of Tom Baker's hats, a Cyberman (origin unknown at present) and the red leader Dalek from the second Amicus film.

Who in Lothian

The Edinburgh Doctor Who Local Group is looking for new members. The group extends beyond Edinburgh to all outlying areas, and is also interested in a broad range of telefantasy. If you're interested, contact Amanda Murray at 5 Brierly Bauks, The Pleasance, Edinburgh, EH8 9TE.

Pertwee "resting"

FOLLOWING alarming newspaper reports concerning the health of Jon Pertwee, we were reassured to hear from his agent that he is, in fact, resting after a bout of flu which persisted for longer than expected due to the actor's ever frenetic work schedule. This included recently publicity appearances as Worzel Gummidge to promote a range of the scarecrow episodes on video. He has also recently completed a new interview tape, *Reverse the Polarity*, produced by Archangel Media (see review next issue), and refused to rest, despite his condition. Finally he was ordered to take a break by his own doctor and was confined to hospital from where he is said to be recovering well.

BBC Video 1993 provisional schedule

1993 will see at least one new DOCTOR WHO title each month, as BBC cash in on anniversary year. The following information *is provisional* and subject to change:

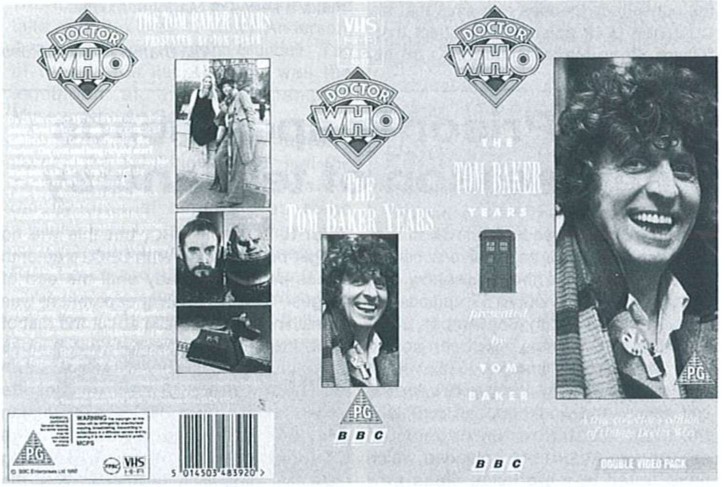
January	*Silver Nemesis*/The Making of *Silver Nemesis* (an American documentary) (£12.99)
February	*Terminus* *Enlightenment* (£10.99 each)
March	The Davison Years (£12.99)
April	*Image of the Fendahl* (£10.99)
	The Invasion (with narration by Nicholas Courtney for episodes 1 and 4) (£19.99)
May	The Colin Baker Years (£12.99)
June	*Vengeance on Varos* (£10.99)
	The Reign of Terror (with episodes 4 and 5 narrated by Carole Ann Ford) (£19.99)
July	The McCoy Years (£12.99)
August	*The Tenth Planet* (with episode four narrated by Michael Craze, and an interview with director Derek Martinus) (£12.99)
	an unknown story, yet to be named
September	Doctor Who Special — The BBC Documentaries (incorporating *Whose Doctor Who* and *Resistance is Useless*)
October	two DOCTOR WHO stories yet to be named
November	Doctor Who 30th Anniversary Special (twin pack)

- Ian Levine holds an extended version of *Vengeance on Varos*, but it is unlikely that JNT will approach him with a view to borrowing it, despite the success of *The Curse of Fenric*.
- It is known that clearances are being obtained for the six-part Hartnell Dalek story *The Chase*.
- One of the more bizarre BBC Video releases next year is due out in April, and fulfils a desire by JNT to release a compendium featuring well-known actors dressed in female attire! JNT apparently spent many a day in the BBC archives putting together this masterpiece, which the BBC aren't, reportedly, terribly optimistic about. The title — *Dragged from the Archives*!
- *The Tom Baker Years* double pack is out on September 7th, featuring Tom Baker commenting on clips selected from each of his 42 stories. After a slow start, and despite many of the clips not being representative of the stories they are supposed to represent, it is an interesting venture insofar as you are, in effect, sharing Baker's experience of watching himself as the Doctor for the first time since he left the role — the excerpt from *Pyramids of Mars* has even prompted him to go and buy his own copy! Full review next month. Also out on September 7th is *Earthshock*, reviewed this issue on page 16.

Those lamenting the lack of conventions hitherto this year might like to know that **TARDIS In Durham** — which has organised two very successful fund-raising conventions in the last two years — have a very impressive guest list lined up for this year's event, including a *Dæmons* reunion of sorts with Jon Pertwee, John Levene and Damaris Hayman (Miss Hawthorne). To be held over the weekend of October 17-18, details can be obtained by sending a SAE to: TARDIS in Durham, 34 Monks Crescent, Gilesgate Moor, Durham, or see next issue's advert.

The DWAS's annual **PanoptiCon**, organised by Dominitemporal Services Ltd, is planned for the weekend of September 26/27, at the Hotel Leofric Regal, Coventry. A two-day membership costs £33.50, with discounts for DWAS members. Gary Leigh will be there manning the *DWB* stall and selling the new issue 106:

And to conclude the autumn convention season, **Who's 7** is a BLAKE'S SEVEN and DOCTOR WHO convention to be held at the Telford Moat House over Halloween weekend. It sounds like a lot of fun — see the advert on page 9 for details.



No independent bids under consideration — official!

CONTRARY to Marvel's hype for "prospective DOCTOR WHO producers" and apparent third-party interest in September's licence renewals, BBC Enterprises has confirmed that there is *no* independent bid being considered at the present time.

Enterprises themselves are keen to see a new series enter production, and have recently been approached by Bray Studios who are prepared to provide their facilities provided an interested party is prepared to invest in the production costs. But Enterprises has revealed that there is a reticence along the whole area of the BBC that BBC1 Controller Jonathan Powell occupies, and even if the series were to be made outside the BBC — sanctioned by Enterprises — and sold back to the Corporation, then the producers could expect little more than £10,000 per 25 minute episode for their efforts and would have to rely on overseas sales and a share of merchandising revenue — a sensitive are in itself as far as Enterprises is concerned — to recoup their costs.

Optimists are now waiting for the anticipated departure of Jonathan Powell following the astounding failure of his sun and sangria soap ELDORADO, although many fans are baffled that he apparently shares at least one ally in the form of Verity Lambert, head of the production company awarded the £10 million contract to produce the soap, and who recently stepped into the shoes of "exhausted" producer Julia Smith. More noted for her acclaimed productions like MINDER and GBH, many feel she has placed her professional integrity on the line for taking on her first-ever involvement with the soap format, and a recent interview with *The Sunday Times* backs up her commitment to it and her 'alliance' with Powell: "I believe this programme will work. I believe it. The cast believe it. The BBC does. We all believe." Some DOCTOR WHO fans are beginning to believe that the irony in it all is that she accepted ELDORADO as a 'consolation prize' for failing to reach suitable terms — including a share of the marketing rights — to take over DOCTOR WHO, a move the company have steadfastly denied to this day.

Gary Leigh

EQUITY, the actors union, has agreed a deal which will enable the BBC to screen off-peak repeats at 50% of the rates they pay for 'peak' repeats. Equity agreed in principle because it will mean a decline in imported series and feature films shown in the off-peak hours (until 6pm weekdays, 4pm weekends and bank holidays, and after 10.30pm), thereby gaining income for British actors they otherwise wouldn't receive.

Jonathan Powell commented: "It will at last enable us to screen, during the day and in the late evening, some of our classic and well-loved series for which we receive many requests." All eyes are on BBC2 for any potential off-peak repeats of DOCTOR WHO, BLAKE'S SEVEN, etc., but the editor is keeping his fingers crossed for the second series of POLDARK ...

Quantum Leap: season five news

FILMING has started on the fifth season of QUANTUM LEAP, which debuts in the US on October 6th with a two-hour opener provisionally titled *Leaping on a String*, by Don Bellisario and directed by James Whitmore, which will resolve the Lee Harvey Oswald leap.

Bouncing through Oswald's life at several different points, with each leap Sam will learn more and more about the mind of President Kennedy's alleged killer, until the final leap brings him to November 22nd 1963 ... Bellisario's controversial idea was inspired by a conversation he had with Oswald himself several years before the assassination whilst both were Marines serving in El Toro, California. He recently recounted to the Dayton Daily News: "He was sitting cross-legged and propagandising the Russian system and tearing down the American — in his Marine uniform. I couldn't believe it, and he and I got into an argument about it. I turned round to another Marine standing there and I said, 'Why is this guy spouting all this communist crap?' and I'll never forget this. He said, 'Aw, he's crazy. Leave him alone. He's harmless'." Bellisario rejects the conspiracy theories and says that his QUANTUM LEAP episode will reflect that: "Oliver Stone made a film (JFK) on his theory, I'm making a film on mine. I came up with a way that I think will be satisfying for viewers and not a cheat at all ... it's a very surprising ending."

Because of the time taken to write his much-anticipated opener, the second episode — *Nowhere to Run* by Tommy Thompson and directed by Alan J Levi, which has Sam as a disabled Vietnam veteran — was brought forward to first in production order. The idea for this episode had been around since QUANTUM LEAP started, as have many other ideas like the Lee Harvey Oswald story.

For later on in the season Bellisario is planning an unusual all-animated episode in which Sam becomes a cartoon character; a two-parter in which Sam meets an evil female leaper; a three-part murder mystery in which Sam assumes several identities; and a truly fantasy-orientated episode in which he leaps into a sailor who is sharing a raft with Brooke Shields and becomes marooned on a desert island! There is still a possibility that Sam will leap into Magnum, P.I., but Tom Selleck is holding out because he's trying to finalise a deal with Universal to make a series of Magnum movies.

With thanks to Brian Robb

The Prisoner spearheads new season of telefantasy

THE NEW autumn season television line-up again boasts an impressive schedule certain to appease the telefantasy fan. Channel 4 are to show all 17 episodes of **THE PRISONER** from September 23rd. Although some dismay has been voiced over the 11.15pm timeslot. This will be the first showing in many years for the cult series, and would appear to replace the much-mooted re-run of selected season two AVENGERS episodes which have failed to materialise since new prints were struck for this very purpose early last year.

A complete run of original **STAR TREK** on BBC2 on Wednesdays at 6pm (the old TNG slot), commenced August 18th with the first-ever terrestrial showing for the first pilot episode *The Cage*. Despite the series having already been run five times in Britain since it originally replaced DOCTOR WHO a week after episode ten of *The War Games*, in 1969, its first-ever complete and unedited run merited a *Radio Times* front cover featuring a rare still which the BBC originally considered purchased for publicity purposes in the late 60s but never used. In addition to *The Cage*, three episodes, all from season three, will receive their first UK terrestrial showing: *The Empath*, which was originally considered too boring; *Plato's Stepchildren*, which featured the graphic subjugation of people's wills; and *Whom Gods Destroy*, a violent episode set in a lunatic asylum. It is also anticipated that season one's *Miri* — only seen once in its entirety in Britain following complaints after its original transmission — will almost certainly be shown complete.

STINGRAY is now scheduled to fill THUNDERBIRDS' 6pm Friday slot on BBC2, starting in September. It was originally planned to run immediately prior to DOCTOR WHO, but this will no longer be the case. With BBC2's autumn press packs not ready until the end of August, their scheduling department was remaining non-commital about the rest of their telefantasy offerings, but it looks increasingly likely that **QUANTUM LEAP** will return on BBC2 after all, despite recent claims by a BBC spokeswoman that the series had no future on the channel despite its chart-topping success. It is likely to return before the end of the year with the rest of season three, and then progress on to the fourth series. There is no word yet on whether the original ADDAMS FAMILY series will resume following disappointing figures achieved by the run earlier this year, but we hope to be able to have confirmation on these series next issue.

Perhaps the biggest surprise of all is that the remaining six episodes of **THUNDERBIRDS** which weren't shown on BBC2 are, instead, likely to appear on BBC1, tentatively slated for a Sunday lunchtime slot to compete against Channel 4's ongoing repeats of VOYAGE TO THE BOTTOM OF THE SEA. (Contrary to what you may have read in *TV Zone*, the latter will, in fact, be running its complete course of 110 episodes.) Thereafter BBC1 will re-run the other episodes of THUNDERBIRDS in an apparent move to appease the various merchandisers who have invested substantial sums in bringing out a vast array of cards, playsuits, luggage, mugs, tableware, wallpaper, electronic games, books, comics, puzzles, etc. for the Christmas market, so presumably there is something in it for Auntie too ...

STINGRAY will also have a range of merchandise launched to tie-in with the BBC2 repeats, but much of this won't be available until late 1992 or early 1993.

V and Prisoner provide value for money on video

WARNER HOME VIDEO has started to release V — the series on video, with the first seven episodes over four tapes. In a show of unprecedented generosity, the first three episodes (*Liberation Day*, *Dreadnought* and *Breakout*) come in a two-tape box retailing at just £10.99 (equivalent in length and format to a six-part DOCTOR WHO story!), while episodes four and five (*The Deception* and *The Sanction*) and six and seven (*The Dissident* and *Vistor's Choice*) are available over two individual tapes, also at £10.99 each.

Looking ahead to November 9th, Polygram Video are squeezing all 17 episodes of The Prisoner — previously available over nine cassettes — into a five tape pack, selling at just £49.99 for 827 minutes! The repackaged boxed set will also include two special programmes as a bonus for fans to mark the series' 25th anniversary and tieing in with Channel 4's repeat season in September: a documentary about the filming of the series, plus the long-awaited release of the celebrated "alternative version" of *The Chimes of Big Ben*, featuring an alternative title sequence, slightly different editing, and different music.

Evidently BBC Video have a lot to learn in terms of diplomacy and fairness with regard to their customers, at least when compared to their profesional counterparts.

Gary Leigh

New shows stateside

Babylon 5: Renowned science fiction author Harlan Ellison — who wrote possibly the best ever TREK episode, *The City at the Edge of Forever* — has been drafted in to write the series guidelines for the up and coming BABYLON 5 *[see DWB 99]*. He will warn potential writers of the many tv SF clichés to be avoided and will define the high standards the series is aspiring for as it will be up against not only ST:TNG but also DEEP SPACE NINE. The series entered production in mid-August, just before DEEP SPACE NINE went into the studio. The intention was to premiere in January, just before DS9'S debut, but transmission has been set back to February instead.

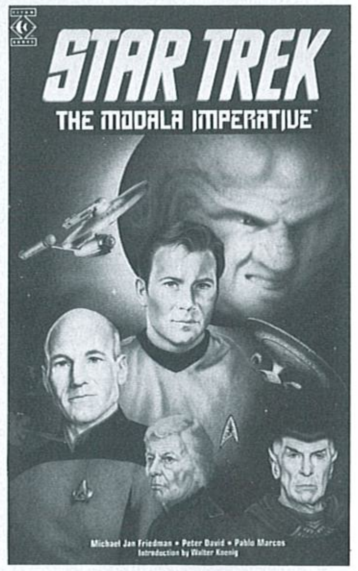
Human Target: This is a new series from the producers of THE FLASH, starring The Flash himself — actor John Wesley Shipp — as an undercover agent who, in true QUANTUM LEAP fashion, takes the place of other people who are about to fall victim to an assassin. The producers are hoping for more successful results from this series after THE FLASH was taken off after just one and a half seasons due to poor ratings.

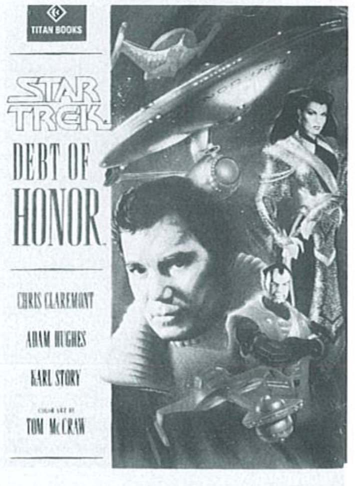
Batman: A new animated tv series debuts this autumn, which will combine the camp humour of the 60s Adam West series with the dark undertones of Tim Burton's movies. Denny O'Neil, guardian of the current Batman comic strip, has been cooperating with the animators, who are drawing on various eras of the comics for their storylines. Nearly all of the 65 half-hour shows have been completed and they will be shown on Fox.

Time Trax: QUANTUM LEAP meets *Terminator* is how *Broadcasting* magazine describes the new Warner Brothers science fiction production TIME TRAX. Set 200 years in the future, it centres around a temperamental time machine developed by Dr Sahmbi who offers it as an escape route for criminals, sending them back 200 years to our own time. The hero is a future cop, Darien Lambert (played by Dale Midkiff), who is accompanied by a female computerised hologram.

Star Trek graphic novels

TITAN, in conjunction with DC in America, are publishing a new series of STAR TREK graphic novels, starting on September 24th with *The Modala Imperative* — the first STAR TREK novel of any kind that crosses Classic TREK with THE NEXT GENERATION. This will be followed on November 26th with *Death of Honour*, and the series should continue on a bi-monthly format thereafter. Priced at £8.99 and £6.99 respectively, these large format, full colour novels should prove to be an essential addition to the ever-widening range of TREK memorabilia. *(Review next issue.)*


STAR TREK
THE MODALA IMPERATIVE
Michael Jan Friedman • Peter David • Pablo Marcos
Introduction by Walter Koenig



Star Trek news

Forbes says no to DS9

WITH still no cast announcement or apparent scripts ready as of mid-August, DEEP SPACE NINE is still scheduled to enter the studio on August 24th, a situation which will be eased somewhat by the fact that the first half of the two-hour premiere will consist mainly of the regular NEXT GENERATION crew aboard the Enterprise.

In a major setback, Michelle Forbes — who plays the recurring NEXT GENERATION character Ensign Ro, introduced in season five specifically with an aim to carry her over to DEEP SPACE NINE as a regular — has decided not to sign on for the new Trek project, citing an interest to move into films instead. However, she has agreed to continue appearing in THE NEXT GENERATION, but has yet to record an episode for the sixth season. The regular cast will record DEEP SPACE NINE's first hour directly after the Scotty episode, and then continue THE NEXT GENERATION with a story featuring Q, who was absent from season five due purely to the fact that no suitable scripts for the character were available.

Described as "an ambitious amalgam of elements from original and NEXT GENERATION STAR TREK", the opening episode of the new series features the Emterprise crew visiting alien station Deep Space Nine and beaming down several of its officers for permanent duty. Rick Berman will continue to oversee TNG while also producing DEEP SPACE NINE's first season run of 26 episodes which will air concurrently from January, with characters like Q and Lwaxana Troi overlapping both series. Former TNG script consultant Peter Allan Fields has been appointed story editor, the sets have been designed by Herman Zimmerman who also designed TNG and *Star Trek V* and *VI*, and other production crew, like makeup supervisor Michael Westmore, will double up on both series! The opener is written by Michael Piller, based on a story by Rick Berman. The hero of the piece is Captain Benjamin Sisko of USS Saratoga who has been appointed by the Federation to run the alien-constructed space station. It is rumoured that Darth Vader voice James Earl Jones has been offered the part, just as it was claimed that he was approached to replace Patrick Stewart on TNG two years ago when the latter threatened to leave. Eric Pierpoint of ALIEN NATION is another name currently doing the rumour circuit, but all should be known a month from now...

Scotty beams aboard sixth season STTNG

JAMES DOOHAN, Scotty from the original TREK, filmed a TNG episode between August 8-16, five episodes into the run of the new season which blasts off in the States this autumn. His involvement at his current (i.e. *Star Trek VI*) age comes about via some kind of transporter accident in his time. Rumours had been circulating that the producers were originally preparing to use digitally treated excerpts of Doohan from the original trek series to form a holodeck recreation which would converse with Geordi, but Doohan himself agreed to appear in person.

One theory suggests that, while transporting back to Starfleet HQ after returning from Khitomer (*STVI*), Mr. Scott is caught up during transit in the temporal distortion wave caused by the return of Picard and co. from their adventures in the past (*Time's Arrow II* — the sequel to season five's cliff-hanger). As they materialize in the present, they find that they've taken a certain disorientated Scotsman along for the ride...!

BBC Video offer a feast of British telefantasy for 1993

Further to the BBC Video schedule for DOCTOR WHO releases given on page 5, the following are provisionally scheduled:

October	Blake's 7 tapes 23 and 24
	Red Dwarf IV: *Camille*
November	Red Dwarf IV: *Dimension Jump*
January	Blake's 7 tapes 25 and 26 (completing the series)
February	The Making of the Hitch Hiker's Guide to the Galaxy
March	The Borrowers (based on the children's fantasy book currently being adapted by Paul Stone for transmission on BBC1 this autumn)
	Out of the Unknown: *The Counterfeit Man/The Machine Stops*
May	Survivors 1: *The Fourth Horseman/Genesis*
	Survivors 2: *Gone Away/Corn Dolly*
	The Making of Blake's 7
	Red Dwarf (first series, on two tapes)
July	Survivors 3: *Gone to the Angels/Garland's War*
	Survivors 4: *Starvation/Spoil of War*
	possible releases also include Out of the Unknown: *Lambda 1/Time in Advance*, depending on sales of volume one in March, or failing this either Nigel Kneale's *The Stone Tape* or THE ANDROMEDA BREAKTHROUGH (twin-pack).
September	Survivors 5: *Law and Order/The Future Hour*
	Survivors 6: *Revenge/Something of Value*
October	Red Dwarf V (on two tapes)
November	Survivors 7: *A Beginning/Birth of a Hope*
	Survivors 8: *Greater Love/Lights of London* part one

Big three yet to sign for season seven

PATRICK STEWART, Brent Spiner and Michael Dorn have yet to sign on for a seventh season of TNG, although most other 'second-string' cast members have. While Stewart continues to lament about missing film and stage opportunities due to his almost full-time STTNG commitments, it is anticipated that all three will sign on for one more season, but probably at notable salary increases — which may not please the secondary leads ... Wil Wheaton has openly admitted that he made a big mistake in deciding to leave STTNG full-time.

Thunderbirds are Go in Wolverhampton

WOLVERHAMPTON has certainly been the capital as far as Gerry Anderson has been concerned in the last few months. It has seen the FAB 1 convention in early August, showings of Anderson productions at the local cinema, Lady Penelope's car arrive at local events, the THUNDERBIRDS play, and lectures and talks with the likes of Gerry Anderson, Derek Meddings and John Blundell. Top of the events list, though, was the exhibition at the Wolverhampton Museum and Art Gallery.

Covering all of Gerry Anderson's career, the exhibition (under just the THUNDERBIRDS banner) consisted of mostly original models plus some replicas built by fans. On show from THUNDERBIRDS was Lady Penelope's Rolls Royce and all of the regular 'cast'. Of special interest to DOCTOR WHO fans were the *TV21* strips by Frank Bellamy.

A large display was given over to alien ships and other models from SPACE: 1999, including Eagles and Moonbase Alpha buildings. Other displays represented shows such as FIREBALL XL5, STINGRAY, JOE 90, UFO, TERRAHAWKS, and even the video to Dire Straits' *Calling Elvis* (which was done by Anderson). Another impressive display was the Intergalactic Rescue centre with characters from CAPTAIN SCARLET. There were even two models from a pilot show called THE INVESTIGATOR, which was made in 1973 and never shown.

Final figures are still to be calculated, but the museum staff are estimating a total fo 60,000 visitors to the exhibition. The whole project has been a collaboration between local organisations, the council, Fanderson and local fans. Dave Finchett, council exhibition organiser, said, "It's exceeded all our expectations. We have had four times the amount of people visit the museum."

The council are now to hold talks with the local DOCTOR WHO group, The Wolves of Fenric, concerning an anniversary festival next year for a certain well-known time-traveller ...

Roger Clark

Under the hammer

In addition to the DOCTOR WHO costumes and props featured at the recent Bonhams auction (see who news), items of interest from other BBC fantasy series were also put under the hammer. These included: (from RED DWARF) Lister's space suit and bomber jackets, Kryten's black suit, Cat's gold spaceship and his girlfriend Miranda the Fish, and (from BLAKE'S 7) Tarrant's jacket, Avon's silver shirt, and Avon's velvet and leather jacket. Costumes from STAR COPS also made up the selection.

Timeslip discovery

Episode six of *The Year of the Burn-Up*, the 20th episode of the 70s series TIMESLIP, which previously survived only in black-and-white, has been found in colour in the vaults of ITC.

More TV Heaven

Channel 4 are to run a second season of *TV Heaven* in early 1993, cashing in on the current fad for nostalgia television (which, in all fairness, they really started in the first place!). It will follow the same format as its predecessor.

Stingray comic

Fleetway Comics are launching a STINGRAY comic to tie-in with the forthcoming repeats, following the astounding success of their THUNDERBIRDS title launched last year which now sells 120,000 copies per issue. The new title will share THUNDERBIRDS' winning format of strips and features, and hopes to attract a similarly high A B C readership.

Fantastic Film Festival

The Third Festival of Fantastic Films is to be held at the Charterhouse Hotel, Manchester over the weekend of October 9th-11th. Celebrating "nine decades of amazing movies", guests include Peter Walker, David McGillivray, Robert Fuest, Caroline Munro and Tony Tenser, appearing alongside some 30 feature films and various special events. It costs £30 and details are available from: The Society of Fantastic Films, 95 Meadowgate Road, Salford, Manchester M6 8EN.

Avengers cards

Coming soon from Cornerstone Communications Incorporated, a set of 81 black and white collectors cards based on THE AVENGERS. They're standard bubble-gum card size, and feature some very nice pictures of Diana Rigg, Linda Thorson, et al. Details from CCI, PO Box 18306, Tucson, Arizona 85731, USA.

Dan Dare back home

That most British of SF heroes, Dan Dare, is finally back where he belongs — on the front page of The Eagle. After more than 20 years, he is to resume pride of place on the boys' own comic, where it is hoped he will rescue dwindling sales.

Red Dwarf book

In competition to Virgin's *Red Dwarf Programme Guide* out next February, Titan are publishing *The Official Red Dwarf Companion* in time for Christmas. *Vox* and *Time Out* writer Bruce Dessau presents an illustrated episode guide to all five seasons with behind-the-scenes details, script extracts and quotes from the cast and crew. It will be 96 pages long and colour throughout, and will sell at £6.99, published October 22nd with an introduction by Grant and Naylor.

The great Doctor Who video backlash begins

Daniel O'Mahony
Fordingbridge, Hants

Am I alone in thinking that BBC Enterprises have become really desperate in their search for new DOCTOR WHO material to release? Reading through DWB 103's advance warning of their 1993 schedules, it's difficult to come to any other conclusion. The release of the incomplete *Reign of Terror*, *Tenth Planet* and *Invasion* smacks of desperation, while the new Years tape is more like lunacy. A Pertwee tape was a very dubious move — Years tapes for the later Doctors seems totally pointless.

In the case of the 'incomplete' stories, I think we've brought it on ourselves, in all innocence, by snapping up *The Tomb of the Cybermen*. We've suddenly become interested in lostandunusable archive material again, and the BBC have latched on to this interest. Releasing incomplete stories seems very silly. Possibly a contender for the silliest idea of the year, if the news about series nine of THE TOMORROW PEOPLE turns out to be a hoax.

I expect these tapes will sell well. They probably won't be in the league of *Tomb*, but they'll be snapped up by a fandom hungry for material that they've never really had a chance to get at. On the other hand, their very nature will put the general public off buying the tapes. Think about it: would you buy a video of a film of which you have old and cherished memories, in the knowledge that someone's cut out and destroyed the middle, replacing it with a brief spoken synopsis? And I'd feel a lot happier about the project if I was sure that the synopses for the missing episodes aren't being written by the hack who provided the crude and basic links for the Years tapes.

Apart from these considerations, I think that serials such as *The Tenth Planet* and the others being considered for release, having a large number of their episodes intact, do exist in their entirety somewhere (especially *Reign of Terror* and *The Invasion*, which come from generally well-preserved seasons). What happens if the missing episodes do turn up, and the BBC rush them out in new editions. We'll have been conned.

That said, we're being conned now. Fandom will no doubt be overjoyed by their release — probably at the extortionate rate of £12.99 (assuming, rather optimistically, that there won't be another huge VAT hike in the months before their release) — and snap them up. The BBC will be making a fast buck out of their own obsession with *their* stupid mistakes of the past. The packaging of *Tomb* and the audio tapes seem to suggest, in the Beeb's euphemistic Newspeak, that these stories were not systemically and callously destroyed, but 'mislaid'. To my mind, this con jures up an image of some archives executive in the 70s scrabbling through the papers on his desk: 'Where's that copy of *The Tomb of the Cybermen*? I'm certain I left it here. Dearie me, forget my own head next." And twenty years later — "Oh there it is, behind the marmalade!"

Expect the imminent release of *The Web of Fear* episode one — with bridging narration for the remaining five episodes; the two-part JNT/David Burton Season 27 pilot; and the extended, 'complete' *Silver Nemesis* with an extra 2 seconds of footage saved from destruction ("It makes perfect sense now" — JNT). No, they're not desperate. They can't possibly be.

A suggestion to the BBC then: if you want more DOCTOR WHO material to release, you should get someone to *make* some more, strange though the concept may seem. If you're still concerned about letting "anyone else (have) a financial interest or stake in DOCTOR WHO" then try making it yourself!

David May
Upton, Merseyside

After seeing the proposed video releases for 1993 (DWB 103) I was flabbergasted! Why on Earth are BBC Video seriously considering releasing *The Reign of Terror* and *The Tenth Planet* ?!? Surely there is no great demand for these stories at the moment, so why not keep them back for a few years in the hope that the missing episodes will turn up (enabling the complete story to be released) and bring out something else instead?

Say part four of *The Tenth Planet* were to turn up in1994. Would BBC Video then re-release the complete story? If they did, fans would then be paying £10+ for one episode and three they already have — or perhaps that's exactly the reason for releasing it so soon, in the hope that they can sell episodes twice over!

Okay, *Shada* has never been seen and it's not as if there's any lost material from it to find. *The Invasion*, whilst also incomplete, still has six episodes left — it does seem a bit of a waste having six (classic?) Troughton/Cybermen episodes sitting in the archives gathering dust, especially when there's no more Troughton stuff to bring out. I hope BBC Video and JNT change their minds. Yes, I would like to see both *The Reign of Terror* and *The Tenth Planet* (I've seen neither), but I can hang on for the time being. It just seems that they want to milk this idea of combining isolated episodes with new links. How long before they try bringing out a *Marco Polo* video with William Russell providing links for all seven episodes? As it was a seven parter, they'd probably even put it on two tapes!!!

Stephen Carlin
Bangor, Co.Down

How many fans out there are opposed to the planned releases of *The Invasion, The Tenth Planet* and *The Reign of Terror*? With *Shada* linking narration is a must and is fine with me, after all the missing scenes were never filmed as opposed to being destroyed, etc. I have no intention of buying these tapes for a number of reasons.

1. The missing episodes might be recovered — and it is unlikely that BBC Video will ask fans to send in their tapes so that they can be re-done... if they did, and for no extra cost, it might be worth considering ...

2. They will probably be exorbitantly priced, with such excuses as the narrating artist's fees. It is likely that *The Invasion* will be the most expensive DR. WHO video yet.

3. Despite Tom Baker's excellent narration on *Shada* it still isn't the same, but neither Nicholas Courtney nor Carole Ann Ford strike me as being quite in Tom Baker's class for narration.

4. How long before this trend extends beyond the four nearly complete stories and BBC Video decides to release *The Daleks' Masterplan* with linking narration to cover the other 10 episodes... oh, hang on a minute, that has been done, surely — one of those dreadful 'Years' tapes (which I haven't bought either, nor will I ever)?

Naturally each fan can make his own decision, but ! believe that we are about to be taken on a new ride to rank alongside overpricing videos and releasing individual episodes of "special" compilation tapes. So get writing — let BBC Enterprises know where you stand. After all what is the point of opening a 'Missing Episodes Office' if you are going to release videos of stories which comprise missing episodes? I've heard jokes about the Irish aplenty, but this takes the biscuit!

Donald Fraser
Glasgow

Congratulations to BBC Video on the release of seven excellent episodes of sixties DOCTOR WHO. I refer of course to *The Cybermen* and *The Daleks* tapes. The tapes are the logical, nay obvious next step in the release of sixties WHO material, but full marks to BBC Video nonetheless.

Concerning the proposed release of *The Reign of Terror* and *The Tenth Planet* in 1993: while I welcome the release of *any* sixties*Who* material, I find myself for the first time puzzled at the choice of stories selected.

Surely, with twelve complete and as yet unreleased Hartnell stories held at the BBC archives, there is little reason to release *The Reign of Terror* which is both incomplete and an historical.

Less of a costume drama, though of no less interest for its costumes, *The Tenth Planet* would be great to see in its complete form, but something of an anticlimax to say the least with no final episode to view.

Laurence Piper
Hertford, Herts.

So now we are to be bombarded by a thousand and one incomplete WHO stories on video! What can we expect next? *The Dalek Masterplan* (episodes 5 and 10, the recently recovered 60 seconds of footage and a linking narrative by someone who was teaboy on the story)?? Where does it end ...? I for one won't be buying anything released on video that isn't in its entirety — you wouldn't expect to buy a jigsaw puzzle with pieces missing!

By the way, please don't keep refering to *The Dæmons* project as a "colourisation" — it is in fact a "restoration". Colourising is what they do to B/W films that were never intended to be in colour. *The Dæmons* exists in colour and it has merely (if the work involved can be called 'merely') been boosted to give transmittable results. A minor point, but it grates on me, as I don't agree with colourising at all in principal.

Patrick Navin
Milton Keynes

Having recently been daft and bought *Shada* and both Cybermen and Daleks *Early Years* tapes (a small fortune) I realised that BBC Enterprises made a fundamental mistake in this triple release. What was this mistake? There wasn't a whole adventure in sight! Not a complete story to enjoy, but three rather dubious 'specials'. After May's "Christmas has come early" release of the three whole adventures (albeit two crap and one excellent) this came as a major disappointment. *Shada* was just not quite good enough, so much is missing that it fails to maintain the pace after two or three bits of Tom's brilliant narration, and neither the Daleks nor the Cybermen episodes stand the test of time (barring perhaps the episode from *Evil*...). Due to the nature of these tapes I would have thought it best that each be released alongside a complete adventure, thus ensuring that any casual buyer of both would at least have a full story to view (and I as a fan for that matter would have liked one too!). All is not lost though, and I highly recommend the audio release of *Evil of the Daleks* in favour of any of these videos. Thankfully, with *Earthshock* due in September, we all know what we're getting, which may help us forgive the Tom Baker "Years" tape should it prove as bad as all the others

Christopher Wood
Hackney, London

Do we really need more 'era' tapes? Call me cynical, but the current WHO hiatus wouldn't have anything to do with allowing Beeb Enterprises to rake in maximum profits from WHO fans hungry for new material?

The previous three tapes were bad enough, heaven knows what to expect with the Davison, Baker, McCoy tapes; yet another exclusive look through the BBC costume vaults (are there any costumes left that haven't been flogged?), Sylv plays the WHO theme music with his spoons, the ring-master rap remix? Exclusive Bonnie Langford interview??! Seriously, how can David Jackson and co. justify these shabby productions when classic WHO stories are crying out to be released: *Seeds of Doom*, *Inferno* and *Keeper of Traken*, to name but three.

Maxwell Rowan
Falkirk

What are BBC Video playing at!? Their ridiculous schedule is nothing short of disgusting: the three final Doctor *Years* tapes and according to *TV Zone* a *Silver Nemesis* documentary ... Who in their right minds is going to buy this stuff?! After all this we are only going to get a miserly 4 conventional releases, two of which, *Terminus* and *Enlightenment*, finish the Black Guardian trilogy. Pity no one has had the sense to release *The Keeper of Traken*, the first story in the Master trilogy, two thirds of which is out on video.

I thought BBC Video were going to have an even spread of stories every year. Well, in 1993 it looks as if we're getting no Pertwee releases (despite the fact there are three newly colourised stories available), one Tom Baker story out of a possible 26; the whole situation defies belief.

The only good thing about this is that I'll probably save some money as there are only about two releases next year that I'm remotely interested in.

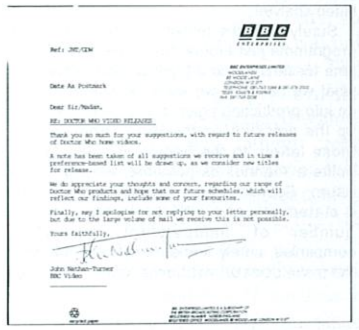
I sincerely hope that BBC Video wake up to JN-T who is single-handedly ruining DOCTOR WHO on video, just like he killed DOCTOR WHO on television.

Neil Andrew
Chadderton, Lancs.

Chris Patient (*DWB* 103) is not the only one to be infuriated by BBC Video's correspondance.

After hearing that *Image of the Fendahl* was given the boot from this year's list and (allegedly) replaced by *Mawdryn Undead*, I wrote to BBC Video with some suggestions and received this reply *[below]*; plus a catalogue and other trivia. I was quite encouraged to see the letter's contents but after learning of the 'bumper package' for 1993 I am furious. *Image* and *The Invasion* are worthy releases, but Davison, Baker, McCoy tapes and *The Tenth Planet*! It is blatantly obvious that JNT is totally in control of all WHO tapes and that the "preference-based list" is non-existent in his eyes. I've deliberately not become embroiled in the anti-JNT stance as it's too depressing but his attempt to celebrate the show's 30th anniversary is a travesty. It is all too apparent that writing to BBC Video is now totally pointless but at least there cannot be more 'specials' after '93?

One hopes that the BBC2 repeats at least will continue to be based on fan surveys and that *The Seeds of Doom* gets an airing — at least Alan Yentob/The Late Show have put some thought into the season and deserve praise for it and for colourising *The Dæmons*.



BBC ENTERPRISES

Ref: JNT/GW

Date As Postmark

Dear Sir/Madam,

RE: DOCTOR WHO VIDEO RELEASES

Thank you so much for your suggestions, with regard to future releases of Doctor Who home videos.

A note has been taken of all suggestions we receive and in time a preference-based list will be drawn up, as we consider new titles for release.

We do appreciate your thoughts and concern, regarding our range of Doctor Who products and hope that our future schedules, which will reflect our findings, include some of your favourites.

Finally, may I apologise for not replying to your letter personally, but due to the large volume of mail we receive this is not possible.

Yours faithfully,

John Nathan-Turner
BBC Video

Andy Nicholls
Intake, South Yorkshire

DWB 104 has left me seething with rage, so much so that I am breaking a lifetime's habit in actually putting pen to paper and writing to a magazine! I have always avoided the political aspect of your magazine in relation to your coverage of, for example, John Nathan-Turner, instead utilizing its other aspects — news and information, merchandise reviews, interviews, etc. — which, admittedly, are second to none. As someone who was nutured on '80s WHO, negative coverage of 'my' era I would simply dismiss as sour grapes on the part of the (largely) vociferous '70s fan contingent.

However, I read your news item — 'JNT Takes the Credit' — with some alarm. What contractual reason had prevented Richard Landen receiving due credit for lending BBC Enterprises his off-air cassettes which enabled them to release the recent DOCTOR WHO audios? Surely not the same contractual reasons that allowed JNT to receive all of the credit instead? But then I read Ian Levine's very telling conclusion to your magnificent cataloguing of the hunt for missing episodes, in which he recounted how JNT, in 1983, had withdrawn Levine's credit from *The Radio Times Doctor Who Special* which Ian had largely written himself. Whether by design or coincidence, the two above points together paint a very alarming picture of the attitude of the producer of DOCTOR WHO in the '80s and who is still associated with DOCTOR WHO today in his position as BBC Video consultant, exhibition co-ordinator, etc. To say that the man strikes me as being paranoid is an understatement! Last Friday night, BBC1 screened an American film which told the story of the rise and fall of Leona Helmsley, the New York socialite "whose ruthless lust for money and power brought her the name The Queen of Mean" (ref: *The Sunday Times*, 12 July 1992). While I am in no way comparing this woman to JNT in all respects, one aspect stuck out in the film, namely where she would sack her own creative employees and get them out of the way so that she could take the credit for all of their hard work! Now, this aspect does ring bells, (although look where she ended up!). You also imply in your news page that JNT could frequently be seen arguing in public (at the BBC), something which I initially dismissed as yet another cheap dig on your part, but everything seems to add up, doesn't it? If JNT's attitude is such that he can prevent others taking the credit for their hard work then he must have made quite a few enemies in his time!

I thought it commendable that Ian restrained himself from pointing out that although he was justly rewarded by Adam Leigh of BBC archives with copies of *The Ice Warriors* and *The Tomb of the Cybermen* soon after their discovery in recognition of his superb work in tracing previous missing episodes, it was JNT who barred him from attending the first ever public showing of *Tomb* last March, simply out of spite. Maybe Mr Nathan-Turner would like to tell us what he has been responsible for returning to the BBC? At the moment he seems pre-occupied with taking them to the cleaners with his daft and highly dubious ideas for next year's specials.

To sum up. I have woken up to the sort of character who produced my favourite series during the '80s, and I don't think I will ever feel the same way again when watching one of his productions. With hindsight I'm sure *DWB* has only ever published the facts and commented fairly on what it saw as a genuine erosion of the series at the hands of such a self-obsessed person. And if I recall, you have always praised JNT where he has genuinely done the right thing (i.e. *The Caves of Androzani*, even his production of *Shada* this very issue), so you can never be accused of being wantonly negative towards him.

Next time I witness him at a panel at a convention, whooping the audience up with a string of anti-*DWB* sentiment, I for one will not be cheering. Instead I will leave him with no doubt that his methods are certainly not appreciated, at least by this fan. Any other takers ...?

David Callinicos
Watford, Herts.

I was dismayed to read of BBC Videos plans for releasing incomplete stories... BBC Enterprises have apparently kept their promise to hunt for missing episodes, so surely it would be advantageous to wait and see if any further episodes are recovered? 'The Mark of Destruction' article stated that episode 4 of *The Tenth Planet* never reached the BBC film library, although episodes 1,2,3 did. However, since this story was never junked, the negative of episode 4 should still exist somewhere. As I remarked in my letter in *DWB*101, episode 4 of *The Daleks Masterplan* went missing in 1973 after the begining was used in the 5/11/73 edition of BLUE PETER, so this episode's negative should also still exist.

Stephen Bell
Wibsey, West Yorkshire

Has no one else spotted the mistake on the video *Daleks: The Early Years*? The clip from *The Power of the Daleks* is not from episode 4, but is in fact the cliff-hanger to episode 5. There appears to have been some confusion with the memorable "Dalek factory" sequence which concluded episode 4. However, seeing it has jolted my memory. I understand this clip from episode 5 has survived because it was used on an episode of BLUE PETER. I am fairly sure that the Dalek factory sequence from episode 4 was also used on an episode of BLUE PETER, and I am certain that it was used in a BBC programme about horror which was presented by Alan Whicker. Perhaps these are still in existence somewhere in the archives; worthy of investigation, maybe?

Thank God for Ian Levine!

Sean Gibbons
Letterkenny, Co. Donegal

The highlight of *#103* has to be 'The Mark of Destruction' — at last, a detailed interview with the unique Ian Levine about the history of DOCTOR WHO episode securing. It was fascinating, no less so because of Ian's detailed recall. Thank God he did so much work as a schoolboy, armed with his single tape — it takes a lot of time to transcribe even one episode, yet young Ian managed it each and every week! Not to mention his later work, including paying up to secure selected episodes. Well done, Ian — you've done us all proud. Where would we be today without you, in fact?

It is heartening, at least, to learn that no less than 28 copies of each tv episode were made officially for foreign sales; this surely gives hope that somehow, somewhere, fair to good quality copies may exist for even the most 'lost' stories — there is at least hope now that all the classics may still exist, even in spite of the BBC purge!

Perhaps the biggest mystery now is, why have the BBC taken so blooming long to get around to really making an effort to locate them? Let's hope new uncoverings will come to pass very soon!

Mark Burgess

Perhaps Virgin could be pursuaded to consider releasing or agreeing the release by some other producer of narrated adaptations of the New Adventure novels. Considering the reviews that *Time's Crucible* has received in the past months as to its weighty and complex construction, a narrated adaptation might be a way of allowing those readers, including adult readers, put off by the heavy text that some writers produce and allow them to experience these stories without wading through page upon page without enjoyment. If Simon and Shuster Audio Works believe that the idea is viable *[as applied to STAR TREK]* then why shouldn't Virgin give the same idea some thought?

Shada fan

John Riley
Tyldesley, Manchester

We have just completed viewing the most extraordinary piece of tv for a very long time — *Shada*. In a sense, the last "proper" DR. WHO ever produced, and a tragedy that for so long it has been unviewed. It was so very nearly finished, wasn't it? Cancellation of a re-mount of the production was a tragic waste.

It is wonderful DOCTOR WHO. The script and production are so good-humoured, clever, entertaining and incredibly confident. Everybody involved knew exactly what they were doing, and they were doing it very well.

And this time the introduction works. All credit to JNT as producer, it actually exhibits none of the characteristics of his work that I object to so much. If he had much to do with it, it is his triumph. Tom Baker was brilliant — he *is* the Doctor, no doubt of that. And that wonderful smile... The good humour extends through the links, and conveys the missing parts pretty well.

Even at £19.99, this was value for money, and such a pleasure to view new (that is, previously unseen) "proper" DOCTOR WHO for the first time since 1979.

Doctor Who pride

Tony Sutton
Barking, Essex

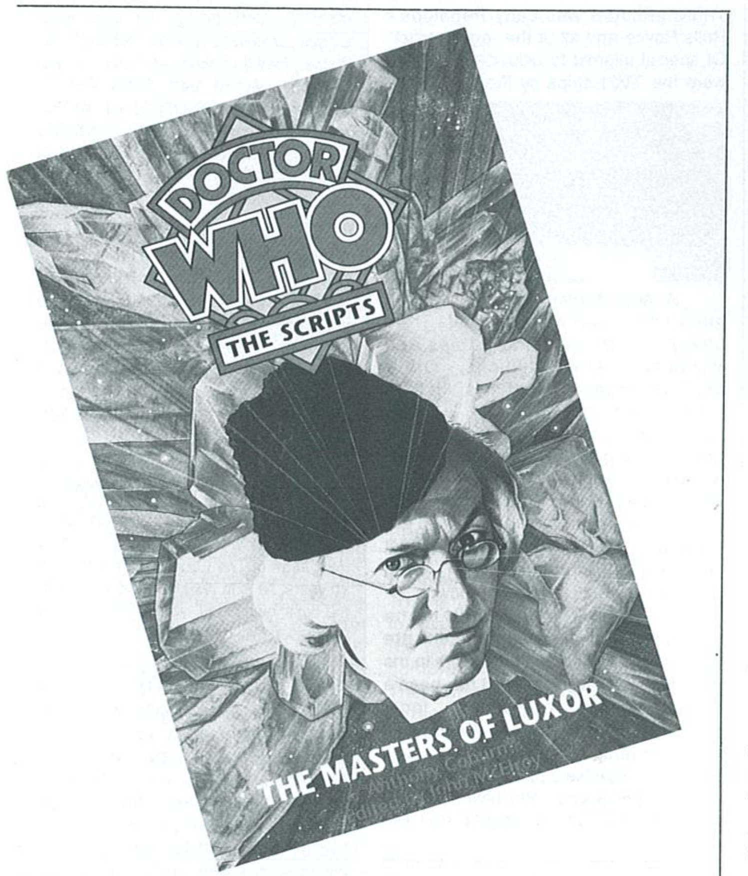
Congratulations on an ever-improving magazine. *DWB* keeps going from strength to strength.

However, it would appear that more and more 'fans' seem to be embarrassed about admitting to liking DOCTOR WHO to non-fans. They seem to think that the terrible truth will cause them to be a target of ridicule.

Having attended the Lesbian & Gay Pride March it struck me that maybe what we fans need is some 'DOCTOR WHO Pride'!

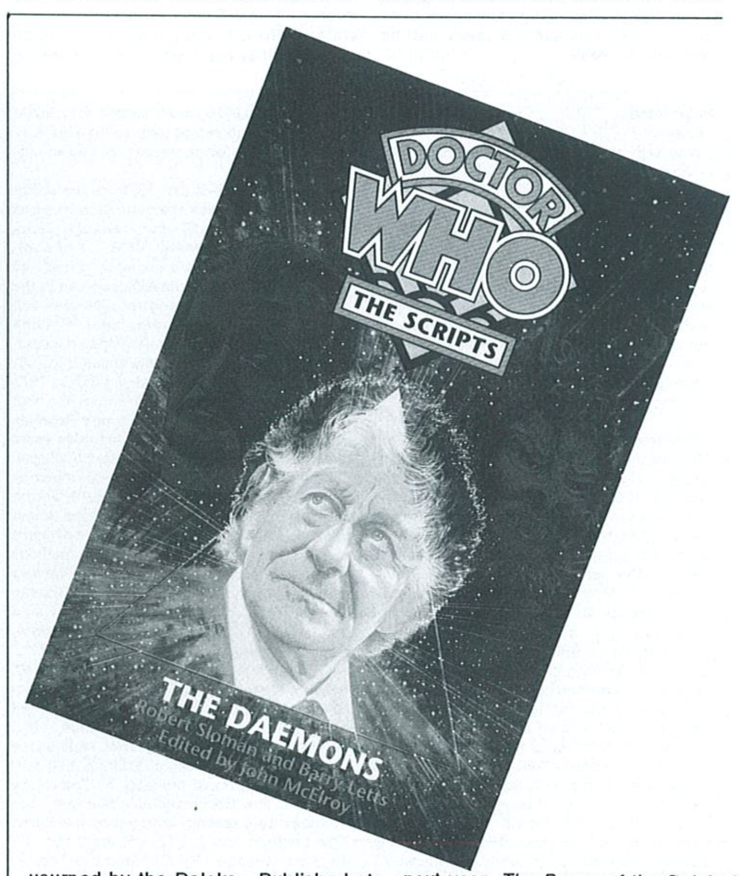
I think it would be a good idea to celebrate the programme's anniversary each year, as close to 23rd November as possible, with a similar event. Perhaps we could march to T.V. Centre possibly taking in various WHO locations along the way, such as St. Pauls, Post Office Tower etc. Maybe some people connected with the show, Doctor's companions and so on, could lead us. We fans could dress up in costumes and carry banners proclaiming our love for the programme and also demanding its return.

With the 30th anniversary approaching perhaps it is now the time for *DWB* to take the lead and organise the fans to make such a worthy event possible. Let's show we are



Masters of Luxor script book delayed

IT will now be September 24th before the much-anticipated relaunch of Titan's DOCTOR WHO script book series takes place. The first of the new books will be the untelevised script *The Masters of Luxor* by Anthony Coburn, the story usurped by the Daleks. Published at £4.99, and edited by John McElroy, the book boasts a cover by Alister Pearson. ISBN 1 85286 321 8. *The Dæmons* follows in October. Looking ahead to next year, *The Power of the Daleks* is scheduled for March, with *Ghost Light* due out in April. At least we might finally be able to follow the video ...



proud to be DOCTOR WHO fans and we are not afraid to "Come out of the TARDIS".

J.P. Hooksmith
London
I honestly believe a cartoon could be the best thing that has happened to DOCTOR WHO! Animation offers a whole new universe for the DOCTOR WHO format to explore. Just think, no budget limitation, no shackles for the imagination, no Sylvester McCoy facial expressions. Think how many ideas presented in DOCTOR WHO throughout the years would have been better presented in animated format. I dream of seeing an animated version of *Evil of the Daleks*!

I am a great fan of animation, and I would hate to see fan prejudice and short sightedness hamper a thrilling prospect. Don't underestimate the power of the animated medium, it could save DOCTOR WHO in the long term. I do hope however that any animated project will be aimed at an injection of imaginative younger blood. Anything to save us from the spotty adolescent JNT groupie. We need them kids!

Finally, congratulations to Marvel for winning the licence for a second DOCTOR WHO title. They really do deserve it for their progress in the recent years, and for producing a magazine which can now almost rival *DWB* (I emphasize almost!!). The arrival of DOCTOR WHO classic comics is yet another sign of a programme on the up. Long may the revival continue.

Robin of Sherwood wasn't mis-cast!

Dominic Madden
Farnham, Surrey
I find Glyn Jones' comments in DWB 102, both arrogant and difficult to comprehend. Jones comments that Jason Connery's performance as Robin should be judged, keeping in mind that he was a young actor in his first large television role. I agree with this view in part, Connery was only 23 at the time of taking on the role and has matured as an actor since then. He was much younger than the other members of the cast, of whom many were reaching thirty. We must remember that for such a young actor, the leading role of Robin was demanding and difficult. I feel that his subsequent roles and performances since then have been excellent and Jason must be given credit for these.

However what I can't comprehend is Glyn Jones' view that the rest of the cast were mis-cast in their roles. This is an unimaginable view, the cast were internationally applauded for their performances especially Nick Grace as the Sheriff of Nottingham, Ray Winstone as Scarlett and Robert Addie as Guy of Gisburne. What did Glyn Jones like about the series if the only character that was cast well, in his opinion, was Mark Ryan as Nasir? The cast made the show what it was: a great success story and any argument to the contrary is mad. The cast's enthusiasm and talent stood out in the show and made it appealing to the viewer.

I feel that haranguing Michael Praed for leaving the show after two series is a fruitless activity. Praed was and still is a highly talented and successful actor. His recent 'run' in *Aspects of Love* underlines this point and his decision to leave the show to take a leading part in a Broadway musical was his business. Unfortunately this role fell through, and thus he took a high profile role in Spelling's DYNASTY, this doesn't demean him in anyway. I know that the continuous bickering over financing and ratings by HTV and Goldcrest Films and Television Ltd during the production of ROBIN OF SHERWOOD were the main reasons why Praed left. With hindsight HTV should have let Praed take the role on Broadway for a fixed period of time and still retained him to play Robin in the series. This would have saved an awful lot of subsequent problems.

I would love to see a new series of ROBIN OF SHERWOOD gracing our screens in the near future. I agree with Tim Munro's view that if Kit Carpenter and Paul Knight were to oversee a new series, with the same wonderful cast, production team and budget it should be a brilliant international success. One of the hallmarks of ROBIN is its timelessness, thus I'm sure that if ROBIN was to be repeated on the network again it would have the same impact as it did in 1984-6. It is a great pity that HTV do not see it this way and will not take a chance with it as it did seven years ago as a new series. I am absolutely sure that the significant cost of repeating it on the ITV network would be greatly subsidised by the large ratings that ITV would gain and subsequent advertising revenue. However, with the present financial state of British Independent Television stations as they are, I feel that the problem of raising funds to produce a good brand new series, or indeed to repeat ROBIN is the overriding factor. This is a good but very sad indicator of the state of British Television.

Alex Delicado-Rodriguez
London
Have, or are, you considering doing an episode listing to QUANTUM LEAP? You give the programme a fair deal of coverage but up to now you have never enlightened us in which order the episodes are supposed to go (especially the second season which has been choped and changed by the BBC).

Considering all the programmes that you have covered over the years you have never done an article on that rare American show VOYAGERS! which along with TIME TUNNEL could be considered as a fore-runner to QL.

Michel Briere
Point Claire, Canada
I was delighted to see my letter printed in *DWB* 102, but surprised to see my name mispelled! Both my first and last name were incorrect. My name appeared as "Michael Briers" when my correct name is "Michel Briere".

Paul Raven
Romford, Essex
It suddenly struck me like a boltout of the blue the other day that you've never done a feature on the series THE TRIPODS. This series used to be on Saturday tea-time and was quite enjoyable but suddenly ended on a bad note and never picked up the story again. The actual Tripods (not to be confused with those used in chemistry for heating up things with a bunsen burner or with those for mounting cameras) were pretty damn impressive as were the special effects in the last series. Couple all this with a cracking piece of theme music from Ken Freeman and you get one hell of a show. Why was the series cancelled? Not another piece of sci-fi bashing by the Beeb surely? A feature on the show would be most appreciated as I'm sure lots of other readers remember it — after all it's only about 7 or 8 years since it was on — or has everyone been 'capped' so that the show's memory has been erased — my turn next maybe!!

Funnily enough, we're currently looking into the possibility of running a feature on that very series sometime next year.

Steven Wickham
DWAS Co-ordinator
Some of you may have read (as I had done) with great dismay, the rather unfortunate details of a recent court hearing, dealing with some unsavoury characters, one of whom was described as the Chairman of the Doctor Who Appreciation Society.

I would like to take this opportunity to state categorically that any connection between this man and the DWAS is purely an invention of the gutter press. The DWAS has never had a Chairman, and I am at present in conversation with the Press Complaints Association about the best way to obtain a printed apology from the particular newspapers involved. The slur on the character of the DWAS is unacceptable. We are the longest running DOCTOR WHO fan society in the country, and although we have had our ups and downs in the distant past, we are currently in a very healthy state. Our membership is booming, we are producing top quality publications and offers, the society Executive is the strongest it has been for years and we are justly looking forward to our next PanoptiCon in September. This is a time when DOCTOR WHO fans should be quite pleased with the state of fandom. Already this year we have seen a terrific repeat season, and there is the promise of more to come; we have heard the marvellous news of the re-colourisation of *The Dæmons* and its forthcoming transmission; BBC Video are releasing more and more DOCTOR WHO videos (the release of *Shada* is a fan's dream — who'd have thought it possible five years ago?); we have the New Adventures book series; and to cap it all this year saw the triumphant return to the archives of *The Tomb of the Cybermen* and its swift arrival on our video shelves.

Surely, with the thirtieth anniversary of the programme just around the corner, now is the time for fans to band together and appreciate what we have. If we want the programme to go into production again it is up to us to keep up the pressure on the BBC. Keep writing those letters to the people in power, in as polite a manner as possible, asking for its return. Sooner or later they will have to make a statement, and with the increase in the number of independent production companies, surely someone will win the right the make DOCTOR WHO once again. ■

Peter Raite
Leeds
I read with great interest the first part of Ian Levine's article on home taping and missing WHO episode recovery *[DWB 103]*. While it's wonderful to hear about this oft-unmentioned subject from "the horse's mouth", Ian is mistaken in some of the dates he applies to the relevant technology (unless, of course, they're typesetting errors, in which case my apologies!). This may seem somewhat pedantic, but a more accurate chronology of home VTR and VCR development does show how much wider the scope is — however unlikely — for the recovery of 'lost' episodes from this source.

Firstly, Ian identifies the Phillips VCR (the correct designation for the 1500, 1501 and 1502 machines) as, "the first domestic recorder issued". This is actually far from being the case! In 1962, the Nottingham Electronic Vale Company produced a longitudinal (i.e. with a fixed video head rather than the helical-scanning ones used now) VTR called the Telcan. This used standard quarter-inch reel-to-reel audio tape, recording two fifteen minute tracks (enough for a WHO episode if changed over quickly!), cost £61 19s, and was demonstrated on BBC Television News at the time. From existing photographs, it seems the recording mechanism was built into a 'standard' TV receiver, with the tape spools and video head assembly located on the top, making it look like something out of THE GOODIES!

In November 1964, Sony introduced a helical-scan home VTR using half-inch (the same size used in VHS) tape, although it is not known if it was sold in the UK. The Telcan was re-launched by Westgrove Elecrtics with little success the next year, while American VT pioneers Ampex introduced a £1,100 fixed-head machine (the VR303) similar to Telcan, but soon withdrew it. Reflecting the phenomenally high price, some did make their way into schools and were known to be in use until the mid-1970s, even though they could only record monochrome pictures from the 405-line transmitters (which weren't shut down until 1981).

In March 1972 (not 1975, as the article suggests — that was the year Betamax was launched in the US and Japan!), Sony introduced the U-Matic VCR. Although originally intended as a domestic format, its high price led to its virtual exclusive use in the broadcasting industry and for closed-circuit television. Later the same year, Phillips launched VCR, and from it developed a longer-playing version (imaginatively called VCR-LP, the first model being designated 1700) in 1977 which doubled the recording time from one hour per tape to two. In 1978, VHS and Betamax were launched in Europe, two and three years after their respective US/Japanese introduction (so the 1978 VHS can hardly be described as an "early prototype"). Shortly afterwards, Grundig doubled VCR-LP's playing time to four hours with SVR (although these three systems used the same tapes, the recording methods were totally incompatible). Finally (and far less relevantly by this stage) Phillips and Grundig dropped the VCR-sourced systems and developed VCC (Video Compact Cassette, more usually known as Video 2000) in 1982.

The implications of all this are two-fold. Firstly, it is possible (though not very likely) that Hartnell or Troughton episodes *could* have been recorded by home VTR owners. This may seem a pretty long shot, but some previously 'lost' episodes of STEPTOE AND SON were recorded (most probably on Telcan) by the writers Ray Galton and Alan Simpson. The episodes were recently restored by the British Film Institute and a 3'17" clip from the 165 election episode (*My Old Man's a Tory* — 2/11/65) was shown on Channel 4's *TV Heaven* earlier this year. The definition was pretty low — perhaps less than 200 lines (compared to the 250 lines of defintion good quality VHS resolves) from an original 405-line signal — but still quite watchable. Of course, whether any WHO episodes recovered from such a source would be considered worth restoring is anybody's guess, although the re-colouring of *The Dæmons* does provide a sort of indicator. If a full story was found, could the restoration costs be recouped from a *Tomb*-esque video release?

Secondly, and leading on from the mention of *The Dæmons*, there is the question of similar re-colouring of Pertwee episodes. The telerecordings of previously non-broadcastable in colour episodes exist, while it has now been proven viable to combine them with the low-band colour signal from a domestic recording, even if an American NTSC standard one. Low-band colour copies exist of *Doctor Who and the Silurians*, *The Ambassadors of Death* #2-7 and *Terror of the Autons*, which leaves only eight Pertwee episodes which exist as monochrome telerecordings alone — *The Mind of Evil*, *Planet of the Daleks* #3 and *Invasion (of the Dinosaurs)* #1. In UK terms, *The Mind of Evil* predates U-Matic and VCR by over a year, so it is a bit of a non-starter (although parts of episodes one and six exist from an NTSC source); the same cannot be said for the latter two single episodes. While the mixed colour/monochrome *Planet of the Daleks* has been shown in Australia (the American 'feature-length' compilation omits part three without explanation!), the same is unlikely here, as is a video release, and the same applies to *Invasion of the Dinosaurs* (part one of which has never been seen in Australia, although #2-6 have). If, however, a colour copy — either on U-Matic or VCR — could be found, it would probably be considered well worth re-colouring the black and white copy; far better value than *The Dæmons* or *Terror of the Autons*, in fact!

On the subject of missing episode recovery, I have read with much amusement the paranoid rambling of fans like Roger Arnold and John Hughes in *DWB 102* and similar views aired in 'another place'. While most people who know me will confirm that I'm not adverse to conspiracy theories, this seems to be reading far, *far* too much into the recovery of *Tomb*. Firstly, as anyone who has been in fandom for any length of time will tell Roger and John, previous WHO recoveries have often been accompanied by episodes from other series, equally less-documented. When *The Ice Warriors* episodes were found in 1988, with them was an episode of ADAM ADAMANT LIVES! Nobody was interested in the latter to the extent that it was two years before it became widely known that it wasn't the episode that it was originally reported to be! The simple fact is that it has normally been the case that very few WHO fans have taken any sort of interest in what was recovered along with 'their' episodes — is it any wonder that the BBC hasn't bothered to mention what else was in this latest batch?

To provide some sort of justification for this simple truth, it is worth noting that a recent edition of *What Video* contained an article on programme recovery by Dicky Howett who, although managing not mention WHO at all in two and a half pages, did report that "Cyprus tv has returned a whole batch of vintage material". Included were adaptations of BLEAK HOUSE (1959 x 11 episodes), NICHOLAS NICKELBY (1968 starring Martin Jarvis) and A TALE OF TWO CITIES (1957 starring Peter Wyngarde), Francis Durbridge's DESPERATE PEOPLE (1963 x 6 episodes, featuring Nigel Hawthorne), and the first seven episodes of Z CARS. Wonderful news for tv historians, but hardly front-page news recently as far as I've seen, and this is the first time the information has seen light in a fan publication. Need I say more? Of course, some people will probably now start demanding to know what else came from this particular source as well! Gosh, maybe there was also *The Power of the Daleks*, but they're not telling us ...!

The Addams Family Tree

Alongside original Star Trek, The Addams Family is the only fantasy concept to have graduated from the small screen to cinema via animation. With the BBC2 repeats of the original series, the recent release of The Addams Family motion picture and a new animated series in the works, **John S Hall** traces the evolution of this multi-facted freak show …

WHEN most people think of the Addams family, usually they fondly remember the 1960s TV series or Paramount's recent blockbuster movie adaptation. However, these darkly humorous characters existed long before the ABC network ever developed a sitcom.

Cartoonist Charles Addams had freelanced for the prestigious *New Yorker* magazine for six years when, on August 6 1938, a cartoon of his showed an eager salesman trying to sell a vacuum cleaner to two inhabitants of a run-down mansion: a clearly disapproving woman in a tight black dress and her hulking, bearded servant.

These two characters would occasionally appear over the next three years, the woman once on a neighbour's doorstep, seeking to borrow a cup of cyanide. Soon the woman's seedy, bug-eyed consort appeared, asking her if she was unhappy. "Oh, yes,*yes*! Completely" she replied. Shortly thereafter, two children — a pudgy, devilish-looking boy and a willowy girl — appeared within the haunted house, as did a plump, tattered crone. Many of Charles Addams's other cartoons featured a bald, bloated man clearly enjoying his transgressing society's mores and laws. Indeed, the Addams family was definitely taking shape.

Addams's dry wit and macabre cartoon situations struck at post-World War II America's funny bone. The oddball family in their dilapidated Victorian home became one of *The New Yorker*'s most anticipated features. Numerous producers approached Charles Addams, hoping to transform the cartoons into a TV sitcom, but none succeeded.

Walking down New York's Fifth Avenue one winter morning, David Levy happened upon a copy of *Homebodies*, Addams's latest cartoon collection. He loved it and, like so many had done before immediately contacted its creator. But this time, something strange happened — Addams agreed! Apparently David Levy and Charles Addams shared a common friend in novelist John O'Hara, and this connection made all the difference.

Since his popular characters had never been named, Addams had to provide them. The witch-woman became Morticia, while her unwholesome hubby would be called either Gomez or Repelli. The children: Pugsley (originally Pubert) and Wednesday (from the old nursery rhyme "Wednesday's child is full of woe"). "Fester" became the fat, bald gent's name, while the crone was called Grandmama in the TV series, but Granny in every other incarnation. As for the towering butler, the name 'Lurch" said it all.

The characters still needed modification for TV, however. Fester became Morticia's uncle, while Grandmama was Gomez's mother, and Morticia and Gomez were definitely husband and wife. An element of doubt concerning their marital status had always existed, and Charles Addams himself "couldn't bear to think of them as married." However, the 60s weren't *that* swinging in 1964, so the gruesome twosome were said to have tied the knot 13 years previously, even though they never wore wedding bands.

Only one crucial character still had to be developed; one cartoon advised readers to "Beware of the Thing", and David Levy wanted to know just what kind of a thing The Thing was. Charles Addams described Thing as a disembodied head, which Levy thought too grotesque, even for the Addamses! Instead, Levy settled on another severed body part: a man's right hand. Thus was one of TV's most unusual — and most beloved — characters created.

Now that the characters had been named and fleshed out, all that remained was to cast them. John Astin, star of the just-cancelled sitcom I'M DICKENS, HE'S FENSTER, originally auditioned for the role of Lurch, but producer David Levy felt he had found his perfect Gomez — provided Astin grew a moustache.

Oscar-nominated actress Carolyn Jones won the role of Morticia. Most famous for playing a philosophical beatnik in the 1957 movie *The Bachelor Party*, she had also appeared in the now-classic science fiction movie *Invasion of the Body Snatchers*. Although allegedly third on the producer's list of choices, Jones's fame helped clinch her casting because she was the only famous actress auditioning for Morticia and ABC brass wanted a "famous name" in the credits!

Another famous name came in the form of Jackie Coogan, Hollywood's first child star, who had acted alongside Charlie Chaplin in *The Kid*. A millionaire before the age of ten, Coogan found himself penniless after his mother and stepfather squandered his fortune; this incident founded the basis for Hollywood's first child actor laws. Sporting a walrus moustache and receding hairline, Coogan shaved himself bald to land the role of Uncle Fester.

David Levy didn't have to look far for the perfect Lurch. Working at his desk one day, Levy heard a deep voice. He looked up and up to see 6'9" Ted Cassidy looming over him. The rest is history. Cassidy also played Thing except when Lurch and Thing were in the same shot; then assistant director Jack Vogelin lent a hand to the proceedings… Vaudeville comedienne Blossom Rock (yes, her real name, or one of them at least), actually Jeanette MacDonald's older sister, played Grandmama. Italian midget actor Felix Silla donned a stifling costume of human hair to play Cousin Itt, Gomez's gibbering, four-foot-tall relative. Lisa Loring and Ken Weatherwax rounded out the cast as Wednesday and Pugsley.

ABC unveiled THE ADDAMS FAMILY on September 18, 1964, oddly enough within a week's time of another ghoulish brood, THE MUNSTERS, which starred Fred Gwynne (CAR 54, WHERE ARE YOU?) as Herman, film siren Yvonne DeCarlo as Lily, vaudeville comedian Al Lewis as Grandpa, and introduced Butch Patrick as Eddie and both Beverly Owen and Pat Priest as Marilyn. Both shows have much to recommend for themselves; Morticia, Gomez and company were TV's first "counter-culture role models", while the combination of Gwynne, Lewis and DeCarlo's backgrounds provided a new perspective on the domestic situation comedy, not to mention the fact that their characters were "monsters" by 60's society's standards. Both shows took America — and later, other parts of the globe as well — by storm.

If nothing else, Gomez and Morticia Addams have to rank among TV's most enamoured couples. Despite 13 years of marriage, they loved each other just as much — if not more than — the day they first met. They defied traditional sitcom husband and wives by showing more than a plastic, artificial affection for one another, a breakthrough for 1964! Passionate Gomez planted kiss after kiss up Morticia's arm — "I'm yours from shoulder to knuckle!" she would coo — at the slightest provocation, such as a single word of French, her imitation of a bullfrog, or her pet name for him: "Bubelah". In another episode, Gomez recalled their nuptials with a knowing leer: "Remember our honeymoon? I shook too …" while Morticia replied, "Yessss," with a delighted shudder. As John Astin himself recently said, "Gomez and Morticia were the first married couple on television who seemed actually to have a sex life."

Most fans will agree that THE ADDAMS FAMILY's appeal lay mainly in its characters, not the storylines; after all, how many episodes revolved around the "typical 60s person gets scared out of his/her wits by the Addamses and their wacky furniture" plot? THE ADDAMS FAMILY was well-received by both critics and the general public; it ranked 23rd in the 1964-65 Neilsen ratings, certainly high enough to warrant renewal.

The second season started off with a two-part flashback to Gomez and Morticia's marriage as they celebrated their 13th anniversary. Originally Gomez was to marry Morticia's dizzy older sister, Ophelia Frump (also played by Carolyn Jones), a scatter-brained blonde judo expert with daisies growing on her head. But then Gomez saw Morticia, and the best-laid plans of Grandmama Addams and Hester Frump (Morticia and Ophelia's mother, played by Margaret Hamilton, the Wicked Witch from *The Wizard of Oz*) went down the toilet! Fortunately, family strife was averted when Ophelia decided she preferred hairy Cousin Itt, although they split up later. Ophelia cropped up again several times during the second season, either with a new beau in tow, or bemoaning the loss of her latest. Grandma Frump would later reappear in *Happy Birthday, Grandma Frump*, in which Grandma thinks she's being sent away to a home for the aged, so she behaves and dresses like a teenager. Morticia and Gomez, who were planning to send her away for a vacation, instead call for the sanitarium.

Charles Addams became gradually disenchanted with his TV brood; he complained that they weren't half as evil as the characters in his *New Yorker* cartoons! Due to a short-sighted agent, he never received residuals from the show once it went off the air, either.

Addams wasn't the only one less than thrilled with THE ADDAMS FAMILY. Ted Cassidy found the role of Lurch increasingly constrictive as an actor; he feared being typecast as a dumb, hulking brute, an image he had fought against all his life. He would later admit to relief when THE ADDAMS FAMILY was abruptly cancelled after its 66th episode.

To this day, the show's sudden cancellation remains a mystery; producer David Levy had anticipated a five-year run. Perhaps a possible transition from black and white to colour would have destroyed THE ADDAMS FAMILY's distinctive atmosphere. Perhaps network executives no longer wanted to promote the eerie clan because of "demographics"; ratings among key audiences were lower than season one and were expected to keep decreasing. Or maybe they felt the cancellation of THE MUNSTERS (Fred Gwynne was increasingly unhappy with playing Herman Munster) heralded the end of supernatural sitcoms, even though I DREAM OF JEANNIE lasted from 1966 to 1971 and BEWITCHED survived eight years, from 1964 to 1972! Whatever the reason, THE ADDAMS FAMILY aired its final episode on September 9, 1966, almost two years after its premiere. To partly compensate for their ADDAMS FAMILY contracts, both

© BBC

John Astin and Carolyn Jones appeared on BATMAN (another ABC series) as the Riddler and Marsha, Queen of Diamonds, respectively. The Addamses were cancelled, but far from gone for good.

An animated parody of THE ADDAMS FAMILY appeared on THE FLINTSTONES in the form of Fred and Wilma's creepy next-door neighbours, the Gruesomes, who lived in a gloomy stone pile over which a rain cloud perpetually hovered. Patriarch Weirdly Gruesome sported a shiny black mop of hair and drooping moustache as well as a wheedling, Peter Lorre-like voice. Wife Creepella wore a black dress and bright red hair which obscured her features. Their bestial son, Goblin, had Frankensteinian features and a huge, fanged pet octopus. Uncle Ghastly — who seemed nothing more than a gigantic red claw and throaty cackle — lived in a backyard well and often scared Fred half to death. While TV viewers could enjoy this parody of the Addamses, they would have to wait a few more years for the genuine article.

By 1972, Scooby-Doo and his Mystery Machine-riding friends were encountering all sorts of animated celebrities — from Laurel and Hardy to the Three Stooges to Sonny and Cher — in SCOOBY-DOO, WHERE ARE YOU? It came as little surprise then, that they eventually ran into a certain ghoulish brood in *Scooby-Doo Meets the Addams Family.*

The plot — such as it is — is quite predictable. Stuck in the swamp, Fred, Daphne, Velma, Shaggy and Scooby stumble across the Addams mansion, much to the delight of Gomez and Morticia, who need someone to house-sit for them while they take a second honeymoon in Okeefenokee Swamp. Once they leave, events strange even for that house begin to happen, and Wednesday disappears, so the gang has to search the mansion from top to bottom.

Original cast members John Astin, Carolyn Jones, Jackie Coogan and Ted Cassidy lent their vocal talents to their animated counterparts; this alone seemed to help transcend Hanna-Barbera's substandard 70's animation. Response to the Addamses must have been enthusiastic, as Hanna-Barbera prepared an animated series for them the following year.

Seemingly inspired by the Mystery Machine, the Addamses traversed the United States in a mobile home-equivalent of their haunted mansion, sticking their noses into otherpeople's business, usually for the better, in Hanna-Barbera's 16 animated episodes. As for pets, they brought along Ocho the octopus, Ali the alligator, and Mister V the vulture. The very basic plots typically consisted of variations on two themes: a) the Addamses help people — usually an old man and his plucky granddaughter — threatened by sneering, moustache-twirling villains; or, b) some criminal or con artist of the week tries to rip off the family fortune, stashed in the creepy camper.

Once again the characters looked as if they had stepped out of *The New Yorker*, but the transition was less than successful. For example, Wednesday wore a *pink* dress, which was (and still is) completely out of character for the sombre girl. In the first episode, the family visits New York City's Central Park; Wednesday and Pugsley, concerned about the condition of zoo animals, free them (which is in character), but then proceed to clean up Central Park (which is quite out of character — the Addamses love litter and trash!). Also, family members constantly referred to Transylvania and made vampire jokes which would have been more appropriate for THE MUNSTERS.

Original cast members Ted Cassidy and Jackie Coogan provided voices for Lurch and Uncle Fester. Janet Waldo, most famous as Judy Jetson, played both Morticia and Granny with aplomb. However, Lennie Weinrib was painfully miscast as Gomez (who greatly resembled Charlie Chan in this incarnation); he succeeded only in making the Addams patriarch sound far too nasal, snivelling and grating on the nerves! A very young Jodie Foster — yes, the acclaimed, two-time Oscar-winning actress — provided Pugsley's voice, while Cindy Henderson did Wednesday's.

These animated episodes ran on NBC from 1973 to 1975, but the second season consisted entirely of repeats. The Addamses visited such exotic locales as Nashville, New Orleans, the Kentucky Derby, a roller derby rink, and even Hawaii (although how they got the camper there is beyond me!). Occasionally entertaining, these episodes are worth looking into for curiosity's sake, if nothing else.

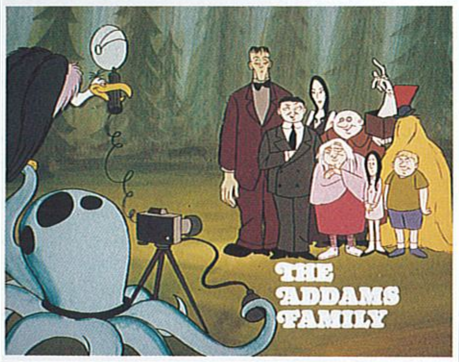
Aside from eternally syndicated episodes and occasional appearances in *The New Yorker*, the Addams family did not turn up again until October 30,1977, when most of the original cast (except for Margaret Hamilton, who was possibly not up to the performance, and Blossom Rock, who was too ill) were reunited for an NBC TV-movie, *Hallowe'en with the New Addams Family*. This less-than-inspired reunion movie had a trio of inept crooks trying to steal the Addams fortune by posing as Boston relatives during the annual Addams Hallowe'en bash. While drawing respectable ratings, the reunion was universally panned by critics.

The cast's performances were not up to their usual high standards. Carolyn Jones seemed preoccupied and "out of it" during many scenes. John Astin remained ever-exuberant as Gomez, but his involvement in *Operation Petticoat* at the time limited his appearance. As Uncle fester, Jackie coogan truly looked half-dead, and was shunted to the playroom for most of the reunion. Jane Rose, replacing Blossom Rock as Grandmama, gave a crankier interpretation of the crone, while Elvia Allman played Morticia's grumpy mother, now called Mother Frump.

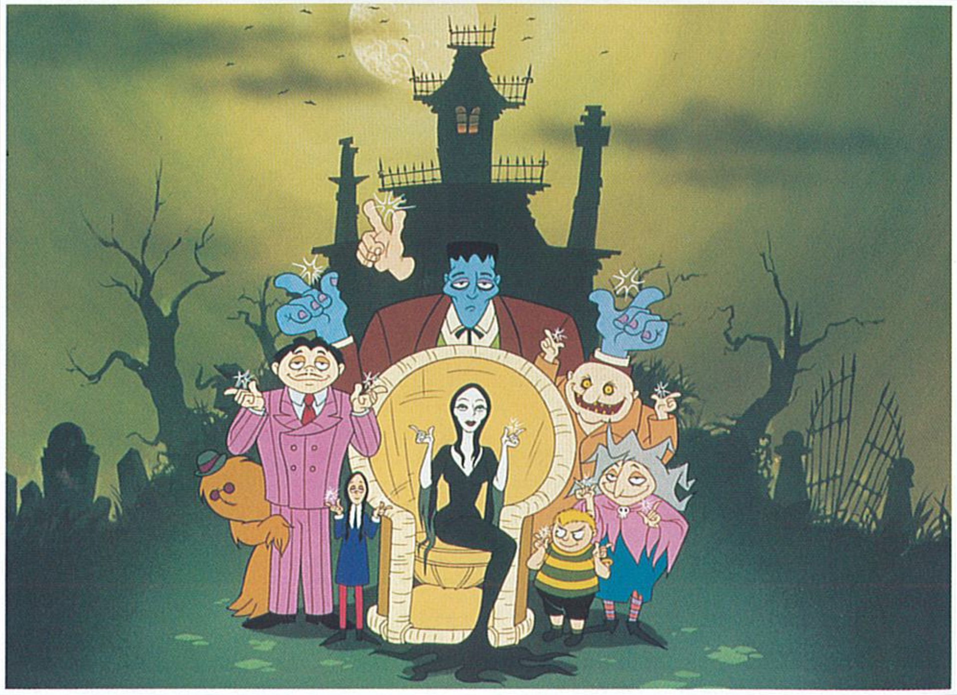
Hallowe'en effectively contradicted continuity with the appearance of Gomez's younger brother Pancho (Henry Darrow), whose existence had never been mentioned in the original ABC series. Most likely Pancho was created to fill John Astin's absences, but Pancho's character and mannerisms all stemmed from Gomez. Unlike Ophelia, whom he was no doubt meant to complement, Pancho never had any real personality or character of his own.

But most bizarre of all was the appearance of Wednesday Jr. (Jennifer Surpenant) and Pugsley Jr. (Kenneth Marquis) as well as their counterparts (Lisa Loring and Ken Weatherwax). Does this mean that Gomez and Morticia will always reproduce identical offspring, or were the Juniors the result of a cloning experiment of Uncle Fester's?

While *Hallowe'en with the New Addams Family* captured some of the original ADDAMS FAMILY's charm, the flatness of videotape (and colour, no less!) robbed what little appeal it had. The corny, cliched plot and plodding direction left much to be desired as well. Even producer David Levy was less than satisfied with the results. While fans were left with disappointment and bad memories, the worst was yet to come.



The family poses for a portrait during their travels in Hanna-Barbera's first animated series of "The Addams Family" (1973-75)



The new series of "The Addams Family" © *1992 Hanna-Barbera Production Co. All Rights Reserved*

In 1978, CBS made a pilot called THE ADDAMS FAMILY FUNHOUSE. It starred Jack Riley as Gomez, Liz Torres as Morticia, Stubby Kaye as Uncle Fester, Pat McCormick as Lurch, and most surprisingly, Butch Patrick — Eddie Munster himself — as Pugsley! With rhyming dialogue and other inanities, this Addams equivalent of THE MUNSTERS TODAY was mercifully passed over and quickly forgotten.

After the *Hallowe'en* reunion movie, members of the original ADDAMS FAMILY series began to pass away. Blossom Rock died of a heart attack in January, 1978 at age 82. A year later, 46-year-old Ted Cassidy died of complications from heart surgery; Grandmama replacement Jane Rose passed away as well. Carolyn Jones lost her long battle with stomach cancer in August, 1983. In March of 1984, Jackie Coogan died of heart failure. Original Hester Frump, Margaret Hamilton, passed away of a heart attack in 1985, while her reunion counterpart, Elvia Allman, died recently, aged 88. Addams family creator Charles Addams himself succumbed to a heart attack at the wheel of his vintage roadster in September,1988 at age 76.

The family pose (again), this time from the Paramount film © *Paramount Pictures 1991*

Besides a legacy of over 1300 cartoons and followers such as Gahan Wilson (*Playboy*) and Gary Larson (*The Far Side*), Charles Addams left behind preliminary negotiations with producer Scott Rudin for a possible movie version of his famous characters. Addams expressed interest, but had emphasized that they had to appear and behave as they did in *The New Yorker*, rather than the ABC sitcom's broader interpretation, Throughout the movie's long production, crew members were quick to emphasize the Addams family's *New Yorker* roots over the original TV series, despite the movie's eventual reliance on mannerisms developed during THE ADDAMS FAMILY sitcom.

Scott Rudin assembled a top-notch cast so suited to play the Addamses that no prosthetic make-up had to be used, just some latex here and there. Initial reports had Cher as Morticia and Kevin Kline as Gomez, with Ivan Reitman (*Ghostbusters, Heavy Metal*) directing. However, the roles eventually went to the acclaimed Anjelica Huston and Raul Julia. *Back to the Future* star Christopher Lloyd donned body padding and shaved his head daily to play Uncle Fester. Carel Struycken (STAR TREK: THE NEXT GENERATION's Mr Homn) played Lurch, while Living Theatre co-founder Judith Malina essayed Granny. Magician Christopher Hart beat out a roomful of mimes to become Thing, Jimmy Workman made his acting debut as Pugsley, and Christina Ricci (*Mermaids*) rounded out the ensemble as Wednesday. Distinguished cinematographer Barry Sonnenfeld directed his first movie after both Terry Gilliam and Tim Burton turned down the offer.

Once again the Addamses went through some changes. Granny became Morticia's mother instead of Gomez's. Hirsute Cousin Itt lost the second 't' in his name. Special effects liberated Thing from the confines of his box. Wednesday was now slightly older than Pugsley. Lurch communicated through grunts and groans since the cartoon character never spoke. But in the largest of all, Fester went from being Morticia's uncle to Gomez's older brother!

Financed by Orion (which holds the TV ADDAMS FAMILY syndication rights), *The Addams Family* movie began principal shooting on November 26, 1990, starting a string of events so bizarre that only the Addamses themselves could have appreciated. The script, penned by Caroline Thompson (*Edward Scissorhands*) and Larry Wilson (*Beetlejuice*) went through continual rewrites to capture the essence of Charles Addams's cartoons. Anjelica Huston's 'semi-bondage' costumes and tortuous make-up frequently left her in pain and understandably short-tempered. Raul Julia burst a blood vessel in his eye, while Christopher Lloyd once gashed his head and had to go to hospital made up as Fester. Make-up artists discovered the hard way that John Franklin, who played Cousin It was allergic to hairspray! The first director of photography left halfway through production; his successor was felled by a near-fatal sinus infection. Barry Sonnenfeld's wife underwent major surgery and Sonnenfeld himself, overwhelmed by all these catastrophes, simply collapsed on set from exhaustion one day. The budget soared from $15 million to $30 million. To cap it all off, nearly-bankrupt Orion was forced to sell their most lucrative movie to Paramount Pictures midway through production for approximately $25 million. Ultimately the shoot lasted an incredible six months.

The Addams Family opened in the United States on the weekend of November 22, 1991 to decidedly mixed reviews and a staggering first weekend gross of $24.1 million — one of the highest ever! Critics praised the movie's tone, look and acting but criticized the threadbare plot: the family lawyer, his loanshark and her Fester look-alike son take advantage of Fester's 25-year absence to get their greedy mitts on the Addams family fortune.

At least the movie was quite faithful to Charles Addams's vision of his characters; its first shot depicted a classic *New Yorker* cartoon in which the family, atop their mansion, prepared to douse some far-below carolers with the contents of a steaming cauldron. Other scenes, such as the children's hack-and-slash rendition of *Hamlet* (complete with severed limbs and fountains of blood), their treatment of a Girl Scout at their lemonade stand ("Are your Girl Scout cookies made with real Girl Scouts?"), and the breathtaking ballroom full of waltzing Addamses from all around the world were frequently cited and commended. Anjelica Huston was nominated for a Golden Globe award (Best Actress in a Comedy) for her performance as Morticia, but lost out to Bette Midler and her flop *For the Boys*. Costume designer Ruth Myer received an Oscar nomination for her ornate costumes, only to have *Bugsy* win instead.

The Addams Family went on to gross approximately $113 million in the United States alone, much to Orion's chagrin. It has done well in Britain and the rest of Europe (even in France, where the original series is not well-known). It has also led to global resurrection of interest in the Addamses. BBC 2 recently screened episodes from the 60's series, which has only been seen on obscure cable channels since its first limited run in the late 60's. Writing has begun on the sequel to the blockbuster movie, with most of the cast slated to return.

Despite the movie crew's insistence and emphasis on the Charles Addams cartoons, references to the TV series continually cropped up. David Levy couldn't help but notice these allusions and was not amused. Once the movie had amassed over $100 million, he filed a $50 million lawsuit, claiming that those involved used elements of the original series, which he helped create, without prior permission. Among the defendants are Paramount, Orion, and Lady Barbara Colyton (Charles Addams's second wife, who holds many of THE ADDAMS FAMILY copyrights). Levy is also seeking an injunction against further use of the characters' names, further character development, the title "The Addams Family", and use of the theme music with finger snapping.

Amidst this unfortunate turn of events, another incarnation of THE ADDAMS FAMILY has cropped up. Hanna-Barbera has been commissioned to 'reanimate' the Addamses. However, this time there won't be a creepy camper touring the United States; this series will revolve around the Addams mansion, which will stay firmly put in the town of Happydale Heights. It is said to stay truer to the spirit of Charles Addams's *New Yorker* cartoons as well as the look, and will involve interaction with the Addamses' next-door neighbours and the rest of the community.

In a brilliant bit of casting, John Astin will once again reprise bug-eyed Gomez Addams, while Nancy Linary voices Morticia. Rip Taylor will play Uncle Fester, and Carol Channing is Granny Frump. Edie McClurg portrays their next-door neighbour, Normeana Normington. The series is scheduled to air this autumn on the ABC network, every Saturday morning.

Thus, 55 years after they first crept into America's consciousness, the Addams family continues marching to the dirge of a very different drummer. They remain praised for their unique individuality in the mid-60's, an age when conformity was still highly valued. Morticia and Gomez rarely quarreled, and never yelled at their children. They furnished their mansion with exotic plants, antiques and bric-a-brac which modern collectors would kill for, and enjoyed life to the full. One of the original boxes which housed Thing from 1964 to 1966 sold earlier this year at a Christie's auction for a staggering $22,000 when only $3,000 to $4,000 had been expected! More than ever, the Addamses are riding the crest of a popularity tidal wave after years of obscurity. However, they never truly disappeared from our collective consciousness; they merely retreated to one of the darker recesses from which Charles Addams had first liberated them … ■

> *"Title sequences often resemble advertising films, both having in common a relatively short time-span with the subsequent concentration of image and information. But commercials can stand alone, whereas a title sequence is, by definition, part of a greater unit. It must warm-up the audience and hold attention long enough to establish involvement in the actual programme. This must be achieved while remaining faithful to the programme's content and spirit."*
>
> (The Lodge-Cheesman company prospectus)

And for starters

IT IS fair to say that a good title sequence, be it film or TV, serves as an appetiser for what is to follow. It need not necessarily show you directly what is coming up, but it certainly must give an indication about what sort of expectations you the viewer will need to adopt in order to make sense of what is about to be screened. This sort of boundary ritual pre-dates the advent of television, but it is in the television age that the art of the title sequence finally came into its own.

The ground-breaking work of the American graphics designer Saul Bass during the late 1950s and early 1960s proved to be universally influential, His titles for *Psycho*, *Walk on the Wild Side* and *It's a Mad Mad Mad World*, amongst others, reinvented the art of cinema credits, and this also had a major impact on their small-screen counterparts. TV graphics would never be the same again.

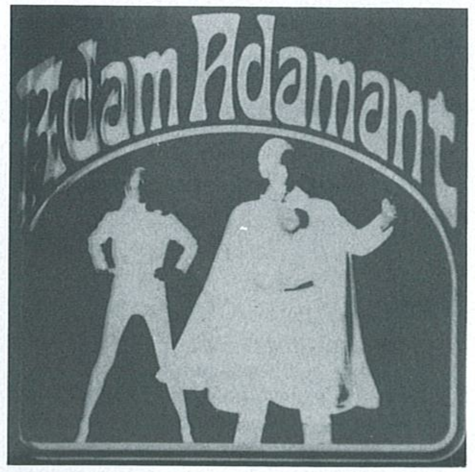
During the 1950s, most television titles had been the product of sign writers who produced simple captions and illustrations to accompany a programme's opening music, and were usually transmitted live which obviously limited their complexity. However, there was a growing band of graphic designers in residence at the BBC that slowly increased in number, until in 1963 the Graphics Unit achieved a degree of self management under the leadership of Richard Levin. Amongst its number was a young designer called Bernard Lodge who had joined the BBC some three years earlier.

Lodge's most memorable work for the BBC was of course on DOCTOR WHO where he employed the now famous technique of video feed-back to generate the familiar clouds, but his other work during the 1960s was of an equally inventive and ground breaking nature. Much of this was reliant on a whole new battery of mediums and effects that had previously been unavailable, These included video, animation, letraset, rotring pens, photocopying and felt tip pens — all commonplace today, but relatively new to television thirty years ago.

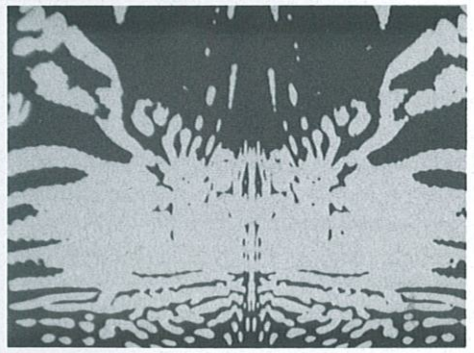
His earliest works included the simple animation of Television Cookery Club which demonstrated little of what was to follow. Lodge went on to create radically new departures with such title sequences as those for CATCH HAND, his first attempt at live action — DETECTIVE, with its complex use of mattes — THE THREE MUSKETEERS, which was realised by scraping ink from acetate sheets in order to get a wood cut feel, and the semi-erotic TEA PARTY.

However, the works that live on in most memories are the title sequences Bernard Lodge created for BBC's telefantasy programmes. ADAM ADAMANT's opening credits owed more than a passing nod in the direction of art nouveau, mixed in with a healthy dose of 60s pyschedelia for good measure. Better still were his images for OUT OF THE UNKNOWN. These utilised a blend of video effects, mattes and bleached out images that combined more of the period's pyschedelia with elements liberated from Pop Art. Lodge cites Andy Warhol as one of many influences and this seems wholly conceivable when his work from that period is viewed in context.

The overall inventive nature of TV graphics from this period extended beyond the BBC, and such programmes as THE AVENGERS, MAN IN A SUITCASE, and THE SAINT all benefited from a constantly high level of graphic design. Jerome Gask's opening sequence for the third AVENGERS season demonstrates just how effective simple animation can be if it is well designed and executed. His animated trailer for the fourth AVENGERS series utilised much of the same style, building on the established image of the programme, while at the same time exploiting the hard, insistent qualities of black and white graphics. The designer John Stamp also produced an animated trailer for the fourth AVENGERS season which borrowed heavily from the iconography of Pop Art, and once again played deliberately on the use of black and white, with its use of solid blocks of tone.

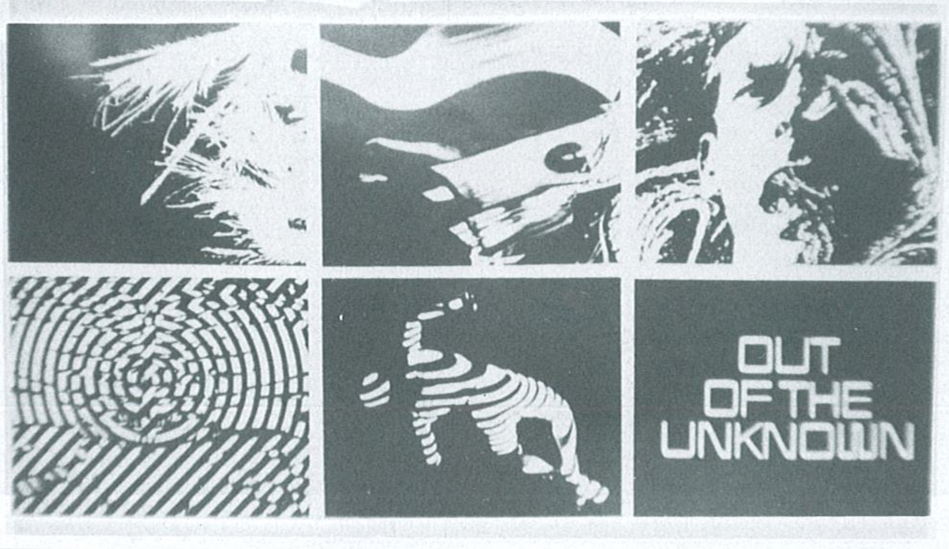


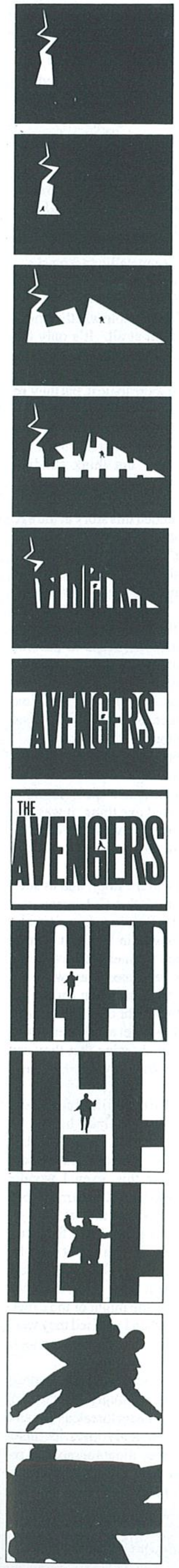
One interesting oddity emerged from my research into TV graphic design in the 60s. The Australian broadcaster, ABC, commissioned a special title card for its screenings of DOCTOR WHO. John Spatchurst employed the streaked image of an hour glass to represent the programme's time travel content, which both manages to capture something of the era of its origin, and also something of the show's feel.



The most famous work of Bernard Lodge, and possibly the most famous opening credits ever, was of course his original DOCTOR WHO sequence. At the time of their broadcast they were nothing short of revolutionary and although the BBC had used the effect before (during the staging of a modern dress opera some years earlier) this application demonstrated a genuine creativeness.

Lodge was reportedly a little unhappy at not being allowed more time with his first try at the DOCTOR WHO credits as he believed that a greater complexity of images was obtainable. This he achieved with his second attempt which introduced the Doctor (Patrick Troughton)'s face along with the series title in the swirling video patterns. This was partly helped by a move up from 405 to 625 line technology. The rudiments of the technique will have been discovered by anyone who has ever pointed their home video camera at a TV set that is monitoring its image. Result — DOCTOR WHO style video feedback. However, as anyone who has ever tried it will testify, its not a very controllable technique, which makes the third colour version of DOCTOR WHO's credits even more impressive.





The spread of colour in the early 70s had a major impact on TV graphics which went overboard in its employment of bold, primary colours and lurid tones. They were used with an alacrity that would be regarded as bad taste by today's standards, and if ACE OF WANDS or DOOMWATCH were being made today, the one thing that seems certain is that their highly imaginative opening credits would not be shot through with such lurid and unnatural colours. Times and tastes change and TV thankfully no longer feels it has to prove to its audience the novelty of colour broadcasting.

The Pertwee opening credits, as finally used, were a slightly cut version from that originally recorded. A short sequence of the Doctor throwing his cloak over the lens of the camera was edited off the very start, which has been included in the BBC *Pertwee Years* tape.

During the 70s the world of films was to have a direct effect on DOCTOR WHO's credits. Lodge's interest in split scan was initially fired by Doug Trumble's special light sequences for *2001*. Briefly, the technique involves moving a film camera during an exposure so as to stretch the perspective of an image. Bernard Lodge became a pioner in the field and slit scan was employed to create the first non-video credits for DOCTOR WHO.

Both Pertwee and Baker had the impressive slit scan titles, which, although they were totally different to the video feedback versions, maintained a continuity of feeling. However, their successors, mastered by Sid Sutton, have fared less well. Even at the time Tom Baker's final season's credits looked thin and unconvincing. There is something about a star cluster that fails to invoke the same sense of mystery as its predecessors. The video feedback and slit scan titles employed abstract forms of colour that existed outside of reality. Stars on the hand are familiar to all of us, and their employment in DOCTOR WHO's opening credits placed the series far more clearly in reality.

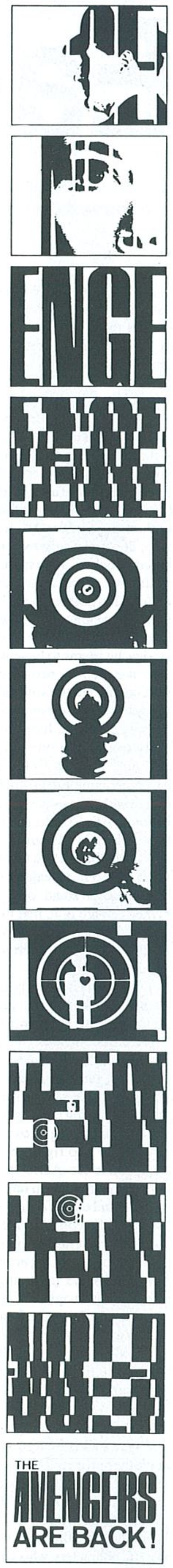
This was compounded further by having the most recent Doctor wink at the audience. How can a winking, grinning face floating through the galaxy, as composed by Oliver Elmes, engender a feeling of mystery and suspense? Instead of building tension, they dispel it through a combination of whimsy and the identifiable shapes from the night sky — a far cry from the innovative work of Bernard Lodge which contained an originality of technique and design. That is not to say that with computer graphics it is impossible to realise innovative credit sequences. Again, Bernard Lodge demonstrated the potential of the technology with his work for MAN AND MUSIC which is based around a spiral of light built up with overlapping rods of colour. Each stroke within the spiral is a mathematical representation of a single note from the opening bars of Bach's "D Minor Harpsichord Concerto", and the final result is both elegant and highly striking.

This brings me back to my first point. If opening credits say something about the programme that is about to follow, what did DOCTOR WHO's say about the show? What sort of expectations did the video feedback and slit scan versions elicit from the viewers? There is certainly nothing whimsical about them. I feel sure that they were a major component of what made the series the success it was, and one that was perverted by JNT in favour of a more homely and reassuring set of images. I have no doubt that they mark out a change in direction (downhill) that took a hold over all aspects of the programme's production.

The effectiveness of DOCTOR WHO's opening sequence was further weakened by a succession of versions of the theme tune realised by synthesisers. The original was produced by recording the output of tone generators and splicing up tapes to get notes of the required length. A laborious task, but one that produced a piece of music that owed nothing in its construction to anything that had ever ben heard else where. The sounds within it were, and remain to this day, unique. However, although you may not know you recognise a Yamaha synthesiser's brass or string sound, the chances are you will have heard them on dozens of occasions. On the whole, popular keyboard-bassed music, such as the Pet Shop Boys, relies on a very limited set of sounds, and many of these crop up in the synthesised versions of DOCTOR WHO's theme music — an unavoidable consequence of using the same technology. However, by using sounds that are in the public domain, the theme becomes readily accessible — the ear is not challenged by the unfamiliar sounds and it therefore loses its alien quality.

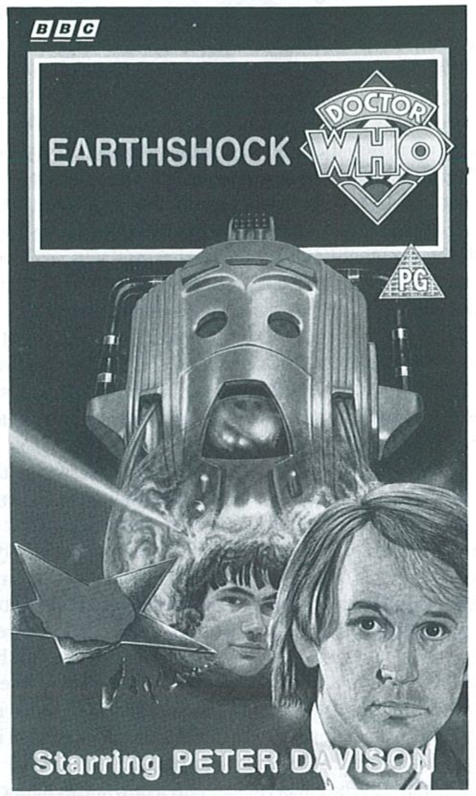
If a new series of DOCTOR WHO does ever go into production, I hope that whoever is in charge realises the vital role played by the series' opening credits. At their best, what made them so refreshingly inventive was the use of the extraordinary and the novel. This approach must be employed again if they are to be rescued from the slight, whimsical splash of unimaginative colour into which they have been allowed to degenerate.

Anthony Clark


THE AVENGERS ARE BACK!

Earthshock

Groundbreaking and revolutionary for its time, the legendary Cyber-story is released on video in September. **Ian Berriman** assesses whether it has retained the same impact ten years on



I'M NOT really sure what to say about *Earthshock* nowadays. When I was a child I loved it. It had all I wanted then: good monsters, battle scenes, guns and explosions and lots of surprises. Cheap thrills. Now I'm supposed to judge DOCTOR WHO by rather more rigourous criteria. Is it well-made? Is it good drama? Is it art? Hmmm…

Well, lets start with some faults. The plot is hardly original. Like its predecessor, *Revenge*, it has the Cybermen trying to blow up a planet by putting bombs deep in its cave systems. It has lethal gold, a human double agent, and a spacecraft that's turned into a flying bomb. In fact,the whole thing is built up clichés — most of them big fat Saward clichés. It has a shabby spaceship, decorated in grey, and crewed by an exhausted, bored bunch of sarcastic in-fighters with tatty swivel-chairs and space-stress. Just like *Resurrection of the Daleks*. It's got the Doctor becoming indirectly involved in the changing (or rather, the formation) of Earth history. Just like *The Visitation.* As in all Saward's stories, he seems to have written the cliff-hangers first, then sketched the rest around them. The cliff-hangers are corkers, but the stuff in between is often pedestrian. Oh, and of course everyone dies. Again. (Well, nearly anyway.) Saward likes killing people, a lot. I have a nasty feeling that one day Eric will go bonkers with a shotgun. If I was JNT, I'd be worried.

As the name *Earthshock* suggests, its a story which relies on shocks — surprises, twists — a typical Saward characteristic. This made it very exciting to watch at the time (which is, of course, what counts). The continual surprises stopped you from noticing how very little plot there was. On repeated viewing, however, the story's inadequacies stand out. When you know that the Cybermen are in it, that the dinosaurs get splatted by a space freighter, that Ringway is a traitor and that Adric cops it, what you're left with is a lot of bloody awful padding.

You could chop thirty minutes out of this story very easily. To start with, get rid of troopers wandering round caves, tiresome tiffs in the TARDIS, and Pinteresque silences. We are treated to endless shots of Adric silently making calculations on a jotter pad in the TARDIS, and an argument where the Doctor and Adric compete to see who can appear the most childish. "Oh dear, it's getting rather silly isn't it" Nyssa perceptively remarks, sounding uncannily like the General in MONTY PYTHON… Too right. Saward's attempts to make us sympathise for Adric in episode one only make his imminent death seem more and more appealing. And it goes on and on. "You're beginning to bore me" mutters Beryl Reid in episode three, echoing my thoughts exactly as I wearily sit through interminable shots of the Doctor and Adric wandering around some corridors, or Nyssa in the TARDIS muttering something inconsequential about electromagnetic fields.

Of course the entire first episode is just a preamble to the 'big cliffhanger' where the Cybermen appear. But that's all right. The padding in the other episodes just passes the time. The padding in episode one creates delicious suspense. I love it. I love it when the lights on the cave walls start flickering, dry ice rises up, and you realise that someone's going to get horribly killed. I was always a sucker for a good death effect, and the androids have the best one of all — they turn people into steaming pools of green puke. Malcolm Clarke's music creates a wonderful atmosphere of doom and imminent death. Sonorous alien bells toll like a death knell, throbbing and echoing in the dark caves. Quiet little requiems play for the characters who will soon be dead. Long, menacing silences drip down disquietingly. I'm almost ashamed to say it, but these cheap tricks still send a little quiver of fanboy joy down my spine.

The deadly black androids are terrifying — they flit about silently, in the darkness. They do nothing, they explain nothing, they just kill. They are clinical angels of death. In fact they're too good — despite their simplicity (a couple of body stockings and face masks can't have eaten into the budget much) they are much more impressive than the Cybermen. They are subtle, they are indetectable, and better still, they can run! And the first law of SF tv clearly states that all baddies that have weapons built into their hands are drop-dead cool. Those sort of weapons seem to suggest an almost god-like power, as if the fire they spit is the result of magical powers, not a built-in-weapon. They're also really good to imitate in the playground. The android guns are so cool they almost make up for the troopers' naff strawberry candy-cane lasers.

Most of the fan interest in this story has centred on the Cybermen, returning after an absence of seven years. Countless dreary articles have been written about the Cybermen, damning this story for accelerating their decline. Ho-hum. People forget that the Cybermen in *Earthshock* were an improvement on the ones in the previous Cybermen story — that *really* crap one by Gerry Davis, Michael Briant and Philip Hinchcliffe. The Earthshock Cybermen are sleek, elegant and thrillingly, eerily beautiful. The *Revenge* Cybermen had golf balls stuck to their elbows, a hundred-weight of plumbing hanging off their arms and legs, and silver-sprayed disco flares. There were half a dozen of them and they killed their enemies by playing the accordion at them or by sending their vampirical pet worms after them. The *Earthshock* Cybermen are tactical war-machines, meticulous planners defeated only by bad luck. When a Cyberlackey says "Everything has been considered" to Tegan, you can believe it. There are also fifteen thousand of them and they can blow the shit out of anything that moves.

The *Revenge* Cybermen seem to be motivated by revenge — they want to get those blasted Vogans. The *Earthshock* Cybermen have more intelligent motives. Their goal is a 'psychological victory'. They realise that killing a few diplomats can advance their cause much more that conquest or mass destruction. The *Revenge* Cybermen looked like "pathetic tin soldiers" — wind-up toy robots. In *Earthshock* we are reminded that Cybermen are still partly organic. These Cybermen leak something organic when they're shot, and have visible human chins under those metallic facemasks.

People complain that the Cyberleader shows signs of emotion — clenching his fist, and using emotional intonation. Well for a start, it's debatable whether these signs necessarily denote emotion at all. It's only the leader who behaves like that. More importantly, who cares? David Banks's ham is *fun*. Cybermen with monotonous voices may appear more logical, but they're also boring to listen to. DOCTOR WHO is a children's programme. If anyone thinks otherwise, well, of course they're entitled to be totally wrong. I'm right. It's a children's programme, and I do not think children would sense that the 'villainous' characteristics which the Cyberleader has were out of place in a logical villain. I know I didn't when I first watched this story at the age of nine. Besides, their emotionless nature is pointed out in other ways — for example, the subtle repeated shots of them stepping over crew members' dead bodies, and the central exchange between the Cyberleader and the Doctor about emotion.

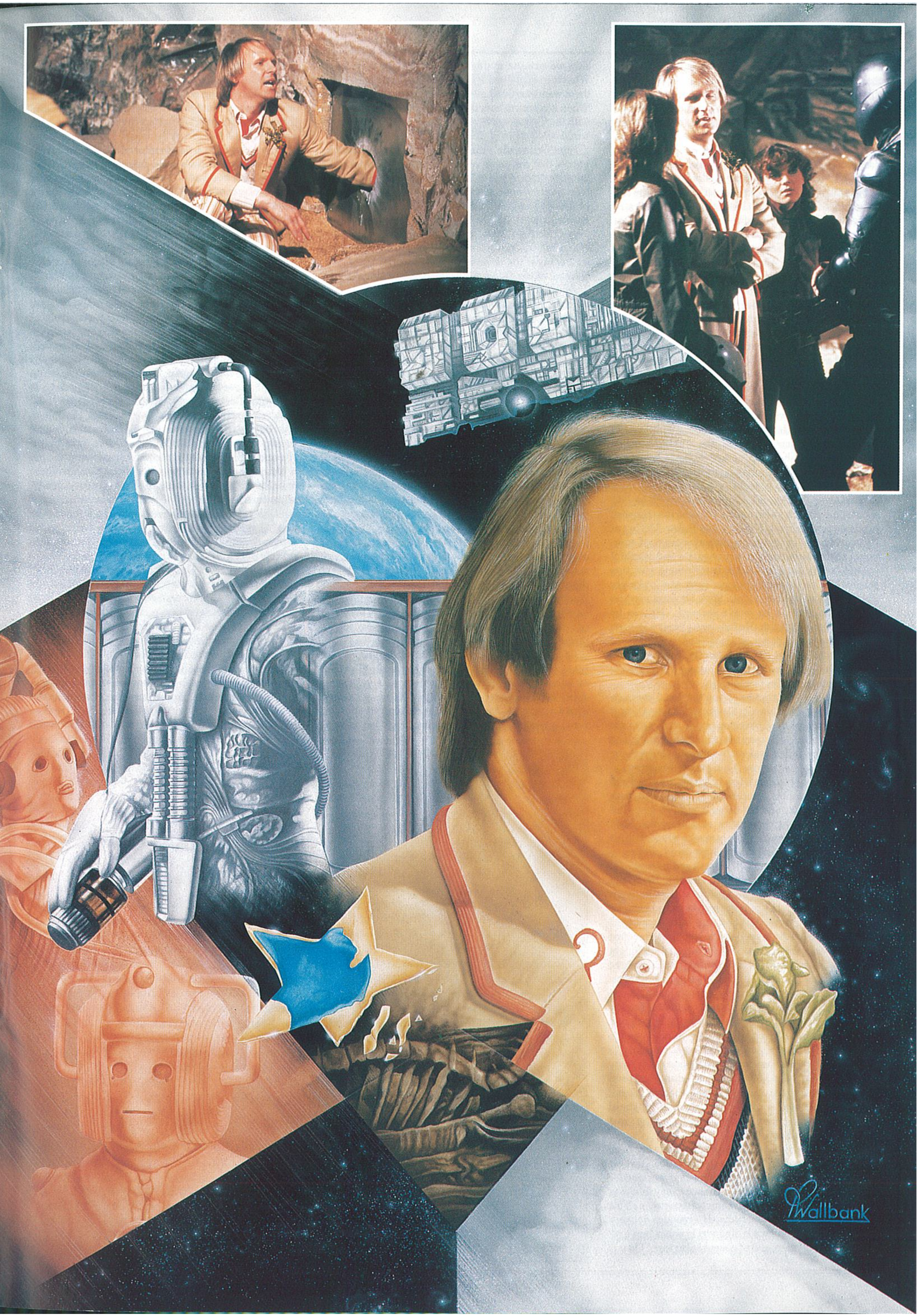
I also see no big deal about the word "excellent". The Daleks proved that what a monster needs to become really successful is a good catchphrase, like "exterminate", or "we obey". "Excellent" was no more laughable or inappropriate. Besides, the tin men's one-time favourite one-liner, "Resistance is useless", had been stolen by Douglas Adams' Vogons.

People also whinge about the Cybermen becoming vulnerable to their own weapons again. Why don't you people dig a hole, lie down in it and die? Look, if *Revenge of the Cybermen* proved one thing, it was that battle scenes where the Cybermen's weapons can't be used against them are dull. They're not battle scenes — they're slaughter scenes.

Earthshock is an action adventure story, and as such it is absolutely necessary that the Cybermen can somehow be shot and killed. But that doesn't make them less powerful, the opposite in fact. It simply dispenses with all that tedious business of having the Doctor discover some new weakness: as with the cerebraton mentor, gold, gravity, radiation and so on. Tell me, which undermines the might of the Cybermen more? Having the Doctor discover yet another easy way in which they can be killed, or showing that they can only be easily killed with their own advanced technology?

Having said all this, the Cybermen still occasionally look foolish. Take those two Cybermen having an animated conversation in the corridor. What are they chatting about? Cars? Hi-fis? Recent sexual conquests? And having ranted like this, even I wonder occasionally whether the new-look Cybermen look rather too much like the stormtroopers in *Star Wars* — or any other sleek futuristic troopers of 80s SF films. But maybe that's acceptable. If you'd put an old-fashioned Cyberman on the screen in 1981, chances are children would have laughed at it. Pity about the silver sprayed gloves though. For me, the might of the cyber-army was diminished slightly when I realised they wore the same gloves that I used when I was goal-keeping in kick-abouts after school.

In key scenes though, the Cybermen still impress you as fearsome, inhuman and chillingly logical. For example, in the scene where the Leader threatens Tegan's death, where Banks's voice suddenly loses its melodramatic inflection and becomes monotonous and robotic. Then there's the scene where the Doctor argues that "for some people small beautiful events are what life is all about", where the Leader dismisses him with "these things are irrelevant". It's such a pity that the Doctor can only defend the pleasures of small, beautiful



everyday events — and can't talk about love. Because that's what's really frightening about the Cybermen — that they are loveless: tin men without hearts.

Tegan is the perfect companion for this story, for she embodies everything that is alien to the Cybermen. Tegan is wonderful. She is triumphantly irrational, emotional and impulsive. She does stupid, crazy, dangerous, beautiful, bold things like leaping at the TARDIS console and punching random buttons, trying to bear-hug the Cyberleader to death, or taking the piss out of him with "You won't like Earth — when you start going rusty!". No one's safe — she even shouts at the Doctor when he tries to calm her down by saying "Gently, Tegan": "Gently? This is my planet they're about to destroy!". Correct, and any normal person would want to scream, shout and cry. The opposing 'black and white' in *Earthshock* is not the Cybermen and the troopers, or even the Cyberleader and the Doctor. The Doctor isn't human, and his emotions are limited and stunted. Tegan is our symbol of wonderful irrational, emotional humanity, and the battle between good and evil is between her and the Cyberleader. In a poetic universe the story would end with Tegan beating the Cyberleader's brains out.

Digressing for a moment, it always amazed me that Davison got away with saying "brave heart" to Tegan. Mouthing a platitude like that to someone with Tegan's stormy temperament would be like digging a manic depressive in the ribs, grinning, and saying "Cheer up — it might never happen". I always expected her to turn round and tell him to f — off.

What about the Doctor? It's obvious that I'll have to spout some clichés, so here goes: Davison is a master of gentle understatement. Unlike Colin Baker, McCoy or Pertwee, he can convincingly portray a range of emotions: anger, sarcasm, horror, smugness and youthful vivacity. Watching his Doctor is refreshing after two years of McCoy's omniscient super-hero. McCoy knows everything and so cannot fail. With Davison you can believe that perhaps he won't succeed. He can be nervous, stupid, childish. He fails many times — he sets off the Cybermen's bomb, and in the end has to resort to 'blind instinct' to stop it. Instinct and fallibility are vital in a Doctor — they are human characteristics that make him a worthy defender of humanity.

It is Davison who convinces you that the Cybermen are frightening. His stunned, blank expression of horror when he first sees the Cybermen on the ship's scanner screen, combined with a scream of incidental music and dramatic zoom-in, is wonderfully effective. If Sylvester McCoy tried to do that you'd kill yourself laughing.

Sadly, most of the characters in the story are tedious cyphers. The troopers, futuristic *Boy's Own* heros, have got fab face masks and fab helmets and fab guns, but have the collective personality of a flannel. Scott spends the entire story standing in macho poses, with his jaw firmly set, spouting dreary three-word cliches — "It's no good, she's dead", "It doesn't make sense", "It could be rough" (and so on and on and on). He grimly reads his lines with all the relish of a man eating a bowlful of gravel. His moustache has more character than the rest of him. Kyle's best line is "they're huge" and she can't even die properly. The stupid woman slips nervously onto the floor as if she's worried she might put her back out. She has 'to be killed in episode three when things are getting a bit boring' written all over her. The actress who plays Berger is appropriately named June Bland, and Beryl Reid … well, actually, I rather like her matriarchal captain. I can empathise with her. She seems to be as bored with what's going on on the ship as I am. She has a nice line in virulent sarcasm ("Is he dead?… Pity, I've just composed a particularly nasty epitaph for him") and I love the scene where Beryl and Matthew Waterhouse compete to see who can 'shrink back from the heat' in front of a glowing bulkhead shield least convincingly. Truly crap acting takes a real professional like Beryl Reid.

I also have a soft spot for Ringway, simply because, as Auntie Beryl says, "He's so melodramatic". You get the impression the main reason Ringway is working for the Cybermen is so he can get a chance to say things as melodramatic as they do. He seems to have stolen all his lines from Clint Eastwood films. His wooden delivery of "When the time comes killing you is gonna be a joy" is a favourite of mine, and of course I also love "On this ship we execute murderers". Of course, they don't. What they actually do is take them to the bridge and let them wander around giving advice, but it's a good line. When it comes to ham though, Ringway can't compete with the Cyberleader, who has enough to stock a large world-wide chain of delicatessens.

Peter Grimwade's direction is excellent, because he knows that the most important thing to do to make DOCTOR WHO scary is to 'make it dark'. For this simple reason episode one, and the scenes set in the dark depths of the spaceship hold, are often wonderfully chilling. He also knows that the hoary old zoom-in can still be very effective ("How many silos are you carrying" / "Oh, 15,000 … no … it's not possible!"). All right, what he's doing is the obvious,but it still works.

Some of his little touches improve the story no end. The idea of making one of the androids male and the other female is so wonderfully pointless that it borders on the surreal. And for some reason the simple notion of having the Cybermen tear themselves out of plastic wrapping makes their awakening seem more like a macabre robot birth. This makes it horrifying — the horror of unnatural birth — an image almost as disturbing as the foetal Cybermen hatching in *The Wheel in Space*. The scenes of the Cybermen breaking out of their silos have a strange beauty — the Cybermen become ghostly figures breaking out of alien chrysalides.

Those scenes of the Cybermen stomping about to 'March of the Cybermen' are irresistible — I still have to restrain myself from stomping up and down the living room to that tune — but they would be much better if the editing were just a little faster, the shots just a little tighter. With a little more care it wouldn't be quite so obvious that there are only eight Cybermen. The triple image at the end of episode three is another simple but clever idea, but you can't help noticing in the last seconds that the approaching Cybermen's arms start disappearing as the screen gets too cramped. Hmm. Another tiny niggle is that we never see anything of the conference on Earth, we only hear about it. A few shots of some alien delegates in a room might have made the threat to the Earth seem more tangible.

Of course, this is the story where Adric died, and for many people, it was not a moment too soon. "I'm tired of being considered a joke" whines an angst-ridden Adric in episode one. The poor lad — he wasn't always a joke, you know. I mean, the idea of Adric wasn't a bad one — an intelligent boy for the intelligent boy viewers at home to relate to. He started off quite well: at first he was intelligent, rather than irritating. Then something went terribly wrong with the scripts and he began to get on your nerves. Matthew Waterhouse's acting is bizarre. His voice is alright, but he has problems moving his head. And his legs. And his body. He doesn't know what to do with his arms, so most of the time he leaves them pinned to his sides as he galumphs around. Even then, he's not *that* bad — surely? Why has he become such an object of hatred? Possibly the 'nobody likes a smart arse' theory explains it, but there could be a better explanation. We often hate people who remind us of ourselves… and perhaps Adric — a spotty, awkward, boring, confused, swotty fifteen year old — was uncomfortably like Johnny Fanboy sitting at home watching.

The moment where we began to believe that Adric will die is a moment of terrible, black irony. We are thrown from a moment of triumph into a moment of despair, "The Earth is safe," smiles the Doctor, triumphantly — then we cut to Adric staring at the approaching Earth and muttering, "I *must* do it". But of course he doesn't have to… if he did, if he died saving the Earth, we might have been able to accept it, but his death is totally pointless. When that freighter exploded in 1982, we were left, feeling hollow — exhausted, breathless, disbelieving. The poignancy of the end credits, rolling silently over an image of Adric's broken gold badge, affected even the most hardened Adric-hater.

The ending of the story stresses once again how alien, how different this Doctor is. The Doctor is our defender of emotion but in the end doesn't seem to understand it any better than the Cybermen. Adric's death leaves him looking stunned and helpless. He cannot comfort his companions. He cannot form an emotional response to Adric's death. He cannot cry. He is blank-faced and pathetic. Davison's Doctor fails, even in victory.

Earthshock has many failings. It's not art, in case you were wondering. It is contrived. It is derivative to the point of pastiche. It is heavily padded. But somehow it still works. It does have its strengths: its a pretty good action adventure story. It has several classic moments. It hasn't got Pertwee in it. Most of all, it is the only DOCTOR WHO story that has had a real emotional impact. It is the only DOCTOR WHO story that has *hurt* its audience. For that reason alone, it deserves to be cherished. **(8)**

Ian Berriman

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Star Trek — The Next Generation

Continuing Kathleen Toth's episode guide to the fifth season.

12) Violations 8th February 1992

Teleplay by Pamela Gray and Jeri Taylor; story by Shari Goodhartz and T. Michael & Pamela Gray; director Robert Wiemer; music Dennis McCarthy

Patrick Stewart gets into a wig for the second time this season as we get a distorted glimpse of past episodes in the lives of the crew.

The Enterprise is transporting a most unusual group of historians. The Uhllians are telepathic and they do their research by retrieving long forgotten memories so vividly that their subjects virtually relive them. This group is actually a family and the father is both the strongest telepath and the most flamboyant showman. After helping Keiko recover memories of her grandmother, he offers to do the same for others and tells Beverly that she is thinking about that first childhood kiss. His wife reminds him that they must never badger anyone into participating in the recovery of memories, but Thalman's enthusiasm is rather overbearing, as is his tendency to belittle the capabilities of his son, Jev. At a formal dinner that evening Thalman expounds upon their work to Captain Picard, calling them archeologists of the mind. Their goal is to build a library to house the retrieved memories of many races, but they have been working for years and so far have only completed their study of 11 planets. Beverly teases the Captain about what memories he might want to resurrect, but Thalman finds no takers at the table — indeed Worf is quite hostile to the idea of being "probed".

Thalman goes on to explain that only some Uhllians have their ability and then it takes years of study to perfect. When he goes on to make unflattering comparisons of his skill and Jev's, his son hastily leaves. Troi follows to commiserate with the problem of having an overbearing parent, telling him a bit about her mother. They part company at Troi's door, but as she prepares for bed she finds memories of a night in her quarters when Wil Riker was helping her clear away the debris of a poker game keep popping into her mind. They had dropped the chips on the floor and as they bent to pick them up her former lover had ended up on top of her, suggesting that they resume their relationship. But as the scene plays over and over again in her mind, Riker turns violent and his face turns into Jev's. In the morning Deanna is found on the floor of her quarters in a deep coma. Dr Crusher can find no reason for her condition and cannot bring her round. Riker is tense with worry and angers Jev by questioning him about his conversation with Deanna the night before.

Later Riker is disturbed in his room by memories of a disaster in engineering when he ordered an isolation door lowered to prevent radiation from flooding all of engineering — and so trapping an ensign in the lethal compartment. As efforts to beam her out fail a distraught crewman yells that he has killed her. The scene repeats over and over again, until it is Jev shouting in Riker's face. Worf investigates when Riker fails to answer a communication from Picard, and finds him collapsed over his desk. There are now two mysterious cases of coma and Picard wonders if the Uhllians may have unwittingly brought an alien organism on board.…

The mental invasion portrayed here sparked a controversy as to whether or not it constituted rape, a subject made more sensitive by what Spock had recently done to Valeris in *Star Trek VI*! The flashbacks seemed to suggest that Riker wanted to resume a relationship with Troi on the Enterprise, but that she had, at least for a time, refused. In the Crusher scenes the same actor (Doug Wertz) who had appeared as a hologram Jack Crusher in *Family* plays the briefly seen corpse. Jev is played by Ben Lemon and thankfully the hairpiece used for the younger Picard is rather similar to Lemon's, thus facilitating the transformation portrayed in Beverly's memory/dream scene.

13) The Masterpiece Society 15th February 1992

Teleplay by Adam Belanoff and Michael Piller; story by James Kahn and Adam Belanoff; directed by Winrich Kolbe; music by Jay Chattaway; visual effects supervisor Dan Curry

For once it is Deanna Troi rather than Riker who becomes infatuated with a stranger as the Enterprise encounters a genetically engineered society.

The Enterprise has been diverted to the isolated Moab Sector to track a stellar core fragment. The bridge crew are startled to pick up transmissions of some sort coming from Moab IV, a supposedly uninhabited planet with a harsh environment. The mystery deepens when Data reports that no star ships have been reported lost in this sector and an artificial environment is found in a biosphere on the southern region of the planet. More importantly, the core fragment will pass perilously close to the planet, touching off massive seismic activity.

However, when the Enterprise tries to hail the biosphere and warn the inhabitants, the young man who seems to be their leader coldly tells Picard that they do not wish to interact with outsiders and they believe their biosphere is strong enough to withstand the threat. When Data insists this is not the case, Aaron Conner says they can't evacuate anyway because the biosphere is sealed. He is astonished to hear that the Enterprise can transport them but only agrees to receive a small delegation from the ship.

The away team is immediately made aware of the hostility of Martin, one of Conner's advisors. They learn that this society was founded 200 years before by colonists from Earth with the intent to create people without flaws through genetic engineering. This society is the product of eight generations of chosen DNA patterns and the result is that people are destined to fill a particular role in the society for which their talents have been selected. Conner is the leader by genetic inheritance. Geordi's blindness is a defect that would not be permitted in this society.

Conner introduces them to Hanna Bates, their most important scientist, in hopes that she and Geordi may work together to find a way to strengthen the biosphere's protective shields. Troi is fascinated by this planned environment and stays to explore its workings. Hanna quickly discovers she needs to use the advanced equipment on the ship to theorize about solutions to their dilemma and beams up over Martin's vehement objections.

When Troi reports back to Picard he expresses distaste for the colonists' idea of perfection, arguing that they have bred out their humanity. Hanna and Geordi stumble upon a way to enhance the power of the ship's tractor beam by using some of the technology incorporated in his visor. They hope that it will be enough to allow the Enterprise to move the massive core fragment a fraction from its present course to reduce its effect on the colony. Geordi cannot resist pointing out to Hanna that on her world he would never have been born and could never have contributed to solutions.

While Hanna's interest in the world offered by the Enterprise grows, Troi returns to the surface. As tremors become more and more serious, she and Conner become aware of their growing attraction to each other. Troi spends the night with him, but is angry with herself in the morning for allowing herself to become so personally involved. Conner is not convinced that they have no future, even though Troi pointedly asks what Martin would think of adding her Betazoid genes to the DNA mix.

The Enterprise sets course for the stellar core fragment with two troubled passengers. Hanna is becoming convinced that she will not remain on her world even if they save it, and Troi wonders if she must tell Picard that she has violated the Prime Directive…

This episode has not fared well with critics, perhaps because the genetically perfect society seems so unappealing that few regret the potential for its spiritual destruction as the Enterprise plays the role of snake in the Garden of Eden. Troi's sudden infatuation with the rather bland Conner also lacks credibility, but provides an opportunity for a nice scene between the Captain and the Counsellor in the turbolift, as Deanna confesses all. In an interesting move to dispel any racist overtones to the society's reaction to Geordi's blindness, black actor Ron Canada was cast as Martin, the spokesman for the master plan embodied in the genetic purity of the biosphere. It was a bit of a surprise that John Synder was cast as the idealistic Aaron Conner, as he is usually seen playing hoodlums.

Michelle Forbes as Ensign Ro © Paramount Pictures 1992

14) Conundrum 22nd February 1992

Teleplay by Barry Schkolnick; story by Paul Schiffer; director Les Landu; music Dennis McCarthy; visual effects supervisor Robert Legato

This episode produced a near revolt from the cast when it was filmed. Everyone complained that they had no idea what they were doing or why. The end result is not quite as confusing as feared, but the plot is a bit … strained.

The crew are investigating some unexplained subspace signals, but this is regarded as routine and most are engaged in leisure pursuits. An unlikely chess match is underway in Ten Forward, where Deanna Troi surprises Data by using intuition to beat him. She reminds him that he promised to mix her a special drink if she won and he moves behind the bar to comply. Dr.Crusher is performing more familiar duties in sick bay as a holodeck accident has brought a careless diver in from the beach for treatment. Riker and Ro are also engaged in a customary activity — arguing over her lack of regard for established procedures. As they reach the bridge Picard is informed that a small craft containing one life form is the source of the transmissions. The unknown vessel emits a powerful beam that the ship's shields cannot stop. The Enterprise is swept by a searing green light.

Seconds later the bridge crew are looking around in confusion as no one remembers who or where they are. Thus no one notices that there are now two officers with the rank of commander on the bridge. Ro decides that *she must be the pilot because of where she is sitting and quickly discovers that she can remember how to work the instruments. Worf has a similar skill with the weapons systems. Riker notices that Picard has four pips on his collar and speculates that he must be the leader, but Worf objects as he too is decorated, referring to his sash. Picard is not interested in trying to establish leadership at this point, arguing that it is more important to determine who they are and why they are out there, whilst also finding out what did this to them. The computers are down but Geordi is able to scan debris near them in space, prompting the unfamiliar face on the bridge to suggest that an enemy must have hit them with some sort of weapon that had this effect just as they themselves were destroyed in an engagement between the ships.*

Worf takes the initiative to order any crew who are aboard to survey their area and report their status. While Worf takes up position in the ready room and others work to restore the computer systems, Riker and Ro begin to examine the ship deck by deck. Troi seems to have taken charge of Ten Forward. She reports that the bartender is an artificial lifeform and she herself seems to have an ability to sense what other people are feeling. She also finds that Riker appears very familiar to her, but she cannot remember why.

Geordi is still unable to access personnel files, but calls up the crew manifest which includes a photo and brief description of each member of the crew. Worf is horrified to discover that he has brushed aside his true captain and apologises to Picard. The manifest also identifies Kieran MacDuff as First Officer. Riker is Second Officer. Picard orders all mission data to be retrieved and presented at a conference as soon as possible. They learn that they represent the Federation and they are at war with the Lysian alliance, which has a new weapon of some sort that has destroyed over a dozen federation vessels recently. The Enterprise has been ordered to destroy Lysian Central Command, an oddly shaped station floating in space with heavy armament. Troi finds these orders very disturbing and wants confirmation of the orders before they strike. However, Data points out that they are part of an intricate plan and everything else depends upon them completing their mission on schedule.

The implausible plot which installs Erich Anderson on the bridge as MacDuff is enlivened a bit by Ro's decision to make a beeline for Riker's bedroom, which results in an interesting threesome in Ten Forward as Riker finds Troi and Ro talking about him. Beyond that, the only noteworthy point is that when the crew manifest appears on the computer screen some of the information offered on several crew members can be read by use of freeze frame. This allows us to pick up such titbits as that Picard's parents were named Maurice and Yvette, and Dr Crusher seems to have an unexplained middle initial.

15) Power Play — 29th February 1992

TELEPLAY BY RENE BALCER AND HERBERT J. WRIGHT & BRANNON BRAGA; STORY BY PAUL RUBEN AND MAURICE HURLEY; DIRECTOR DAVID LIVINGSTON; MUSIC JAY CHATTAWAY; VISUAL EFFECTS SUPERVISOR DAN CURRY

The season takes a turn for the better and starts to pull out of the slump it fell into after a strong start. Oddly enough, this is accomplished with a 'bottle' story. There are no significant roles for guest stars but a few familiar people are not quite themselves.

The Enterprise is orbiting an unexplored M class planet. It is listed as uninhabited, but they are receiving an old style Starfleet distress signal. Data reports that the USS Essex disappeared in this area — but that was two centuries ago. However, Troi insists that someone is down there alive. Intense electro-magnetic storms are permanent features of the planet, making transporters dangerous. Riker, Data and Troi travel to the surface in a shuttlecraft, but they are caught in a violent storm and crash land.

Riker has a broken arm but he is more concerned about the strange looking storm clouds that are moving towards them. Troi senses life again and says they are coming with the storm. Communication with the ship is impossible because of the storm, but O'Brien volunteers to beam down with a pattern enhancer so the away team can be beamed back. The transporter chief manages to arrive in one piece and is almost ready to activate the booster which will allow them to escape when a flash of lightening seems to strike all four crew members unconscious. Strange balls of light fall onto all of them except Riker, who awakens and activates the pattern enhancer in time to transport them all to sick bay.

All recover quickly and Dr Crusher mends Riker's arm. However, when they return to the bridge data recommends that they move their search to the southern polar region of the planet. Riker sees no reason to move in that direction and orders him to continue to scan the area around the downed shuttlecraft. Troi asks to speak to Picard in the ready room. She tells him that someone is calling to her... from the southern polar region. Ro discovers that their course has changed and she is locked out of the helm controls. When Riker questions Data about the change, the android throws him across the bridge. As Worf starts to respond, O'Brien draws a phaser and stuns all three of their crewmates. When Picard tries to respond to a warning from the bridge Troi knocks him unconscious. She angrily rejoins the others, telling Data that this was unnecessary because Picard would have moved the ship for her.

The three rebellious crew members try to reach engineering, but the bridge crew are recovering and block their access. A battle of controls ensues as Data and O'Brien use their knowledge of the ship's systems to try to circumvent the barriers thrown in their path. They find their way to Ten Forward and take the occupants hostage, just as Worf bursts in with a security team. He discovers that his targets are not stunned by phaserfire, which gives them a deadly advantage against his team. All are injured or captured, including Worf. A stalemate is established with the rebellious crew held up in Ten Forward with their hostages. Picard tries to negotiate for release of the wounded, but Troi is uncooperative. Data seems to have a special hatred for Klingons and tries to goad Worf into attacking him. Troi demands that Picard move the ship to a position over the polar region.

Dr Crusher notices some abnormal energy in the brains of the affected people and speculates that Riker was spared this alien intrusion because he was in pain with the broken arm. Perhaps the aliens can be forced out of the three crew members and contained if non-lethal pain is inflicted on them ...

Marina Sirtis gets an unusual opportunity to take charge and be most un-Troi like in this episode, as she commands the renegades. Brent Spiner more or less reprises Lore and gets to manhandle both Worf and Picard as a consequence. Although this episode is quite entertaining it is a prime example of the overuse of the device of having crew members being taken over or otherwise controlled by aliens that is particularly noticeable this season. This is also the last episode this season with Ensign Ro sporting her original hairstyle. Hereafter, every time she is seen the producers sees to be experimenting with a new and ever more awful look for the Bajoran. Since there was nothing wrong with her original look, the reasons are quite mysterious. ■

An explosion in Ten-Forward in *Power Play*

Classifieds

Timewarp — from the publishers of Timelines comes a new bi-monthly fanzine in the good ol' A5 tradition. Features fiction, art, letters and TV Comic picture strips. Only 70p including p&p. D.Metcalfe, 173 Coalshaw Green Road, Chadderton, Oldham, Lancs OL9 8JS.

For sale — Doctor Who/Blake's 7/Star Wars merchandise, including annuals, posters, calendars, records, paperbacks, artcards and much more. Some items very rare. Send SAE for list to: KP Tidcombe, 26 Haydon Gardens, Lockleaze, Bristol BS7 9TL.

Morbius — The Untold Story. The origins of this infamous Time Lord are revealed in a 40-page, A5 story relating the rise and fall of his presidency during the Great Vampire battle on Gallifrey. Only £1.50 (including p&p). Cheques to John Pettigrew, 10 Milton Road, Windygates, Fife KY8 5DQ

For sale — massive collection of Doctor Who fanzines and memorabilia (1983-89(including early DWBs (issue 10 onwards), CTs, etc. Unbeatable prices (begin at 25p). Everything must go! Send SAE for price list to Keith Topping, 11 Burnham Grove, Newcastle upon Tyne, NE6 2LX.

Production assistants wanted for forthcoming fanzine. Must be great typists with modern ideas. Also any contributions welcome. Details from John Connors, 8 Henley Road, Liverpool L18 2DW. Smurf says: "Something good is going to happen!"

Wanted — original VHS Doctor Who videos which were released 1983-86 in mostly large boxes, some with diamond logos (rental versions). Send price and details to: David Harper, 33 Talbot Road, Rickmansworth, Hertfordshire, WD3 1HD.

Wanted — desperately, original VHS copy of the video The Changeling available on the VTC label. Good price paid, send price and details to: David Harper, 33 Talbot Road, Rickmansworth, Hertfordshire, WD3 1HD.

To kick off the new fanzine section of our review pages, **Matthew Jones** reviews the latest in fan-produced merchandise. Products that in this cruel world of twin-pack video releases and rejacketed novelisations are still produced ...

For love not money

"Our job now ... is to act as keepers of the flame; to keep DOCTOR WHO alive; to show the BBC that we and the Doctor don't need them or their programme; to write, draw, publish ... organise conventions, run fanzines ... to create for ourselves, not merely consume."

Tim Munro, *DWB 1991*

WHATEVER results from the controversial efforts being made to bring the programme back, for the moment at least, we are on our own. Fandom is DOCTOR WHO. We are all the Doctor has got. Quite a responsibility I'm sure you'll agree. Well then, if we really are the 'Keepers of the Flame', how bright is the sacred fire burning?

Well, after browsing through a selaction of the current fanzine titles, I don't think there is any real need to light another Galactic Glitter just yet. From the gloss and professionalism of *Invision* and *Skaro* to the traditional A5 'zines which make up in enthusiasm what they lack in colour pictures: one thing is for sure, fandom, at least on the printed page, is alive and well.

Infact, if anything, the cancellation of the programme has given fandom a new energy, and most importantly a new sense of self. A good example of this is Miles Booy's article 'I know what it says but what does it mean?' in ***Skaro*** 5. Miles Booy takes a historical look at fandom, outlining the different ways in which fans have viewed the programme over the years. For someone like me, who has never been involved in organised fandom, it made a fascinating read. He argues that fandom is based on a consensus of what we think the programme is about — on a shared understanding that the programme can 'mean' things that aren't actually spelt out in the script. To the extent that fandom excludes some people who love the programme, but don't understand how fans can be so critical and spend so much of their time arguing over what the apple in *Kinda* meant. For Miles, this is what inevitably makes fans fans: getting hot under the collar about meanings and interpretations.

What's so very excellent about Miles' piece is that he turns fan writing upside down. By making the relationship between 'us' and programme his subject matter, he makes a point so often missed. It's not the programme that matters in itself, it's really the way in which we enjoy the programme that really counts. A better definition of all this nonsense cannot be found.

Essentially, *Skaro* successfully manages a balanced mix of 'high-brow' analytical articles with witty personal reflections about the programme. Just when you think it's beginning to take itself a bit too seriously, you turn the page and find an article entitled 'Before I was a Dalek'.

Not that taking yourself seriously is necessarily a bad thing. Jeremy Bentham's ***In-Vision*** can hardly be described as a laugh a minute, but then it is essentially a reference work. Subtitled 'The Making of a Television Drama Series', *In-Vision* has tasked itself with methodically analysing each of the Tom Baker stories and is currently about to embark on an investigation of Season 17.

Detailed, factual and sophisticated, *In-Vision* will tell you everything you ever wanted to know about DOCTOR WHO (and sometimes a little bit more). In their examination of *The Armageddon Factor*, the *In-Vision* team not only provide an analysis of that programme, but also of the first version of the climax to Season 16, called *Armageddon*. Using draft scripts and interviews, *In-Vision* pieces together the factors that made *Armageddon* into the broadcast story. Graham Williams' criticisms of the original script, Douglas Adams' rewrite of the finale with the Guardians, and the original location of the final segment of the Key to Time (the Shadow's shadow) are all meticulously researched and described.

In-Vision is not the sort of magazine that you can sit down and read through easily at one sitting. Rather, as I have said, it is a reference work. It makes a wonderful companion to the BBC Video releases, and lives up to its slightly pompous subtitle. It reminds me of those capsules that are sent up in space probes; if in fifty or one hundred years time media students wish to learn how television drama was made at the end of the 20th Century, they will need look no further than this publication. For fans of today, it just depends on how interested in the making of DOCTOR WHO you really are.

Skaro and *In-Vision* are two good examples of fanzines which have developed into magazines which rival professional publications like *DWM* and *TV Zone* in terms of text and photo reproduction. It's almost as if they're not 'fan'-zines at all. But whilst the shelves of shops like Forbidden Planet are beginning to sag with the weight of such 'professionally' produced merchandise, just below the surface are a considerable number of publications which seem to be hanging on to existence by their fingernails — not to mention a cooperative Dad with a photocopier at the office!

A little too primitively-jacketed to sit comfortably next to *Starburst* in your local newsagents, the only public face they have is through small ads in the likes of *DWB*. The real difference between the fanzines and the would-be magazines is that the former are truly personal. For the most part they don't concern themselves with providing news or information about how effects were created. But rather the writers concern themselves with the programme and why they like it. Fanzines such as *Glory Daze* and *Game of Rassilon* don't try to dissect the programme, rather they simply invite you to enjoy it.

Glory Daze is actually rather funny. There's a nice spoof of *The Mind of Evil* which ends with:

"Abruptly, a disturbing rythmic oscillation began to invade the room. A pain pulsated in the Doctor's head ... A burst of Dudley Simpson synthesizer music rang in the air ...

"And this seldom suggests that things are tickety-boo for the Doctor."

Well you had to be there. But the real joy of the smaller personal fanzines is that they are so unrepentant in their love of the programme. Whereas the would-be magazines tend to justify their obsession with WHO by turning it into an object of legitimate academic study, the A5 zines have no such pretensions. By far my favourite article of all those reviewed here appeared in *Glory Daze* 8. Tim Larkin, describing his seven most treasured moments of the programme, writes:

"Throughout DOCTOR WHO's history the opening title sequence and music have been almost magical. From my childhood the images and sound meant that for the next twenty-five minutes I would be confronted with horror, beauty and wonder. I still get that feeling."

Because I know exactly what Tim means. For many Saturdays, for so many years, I was just so thrilled every time DOCTOR WHO started. This is what it's all about. All the 'Days of Action', 'Save DOCTOR WHO' campaigns are based on the impact those Saturday evenings had on us all. *Glory Daze* captures that feeling perfectly.

A newcomer to fanzines could do far worse than sending off for a copy of Zach Waugh's ***Metamorph***, which is probably the most sophisticated of the current titles. Issue nine explores all the various alternative versions of WHO which have appeared over the years, including the Dalek films and plays, Audio Visuals and Saward's *Slipback*. This idea of each issue having a theme running through it works very well and makes *Metamorph* all the more memorable for it. Zach Waugh edits the zine carefully and conscientiously, giving *Metamorph* a personality and identity all its own.

One of the most original features of *Metamorph* is a regular feature called Fifth Column, which offers an open platform to anyone with a view to air on any DOCTOR WHO related subject. Small wars have been waged here. A virulent attack on the editors of the would-be magazines was made in the previous issue (watch out Mr Gibbs!). And in *Metamorph* 9, David Bailey sharpens his claws before devouring the contradictions inherent in the McCoy years. Fifth Column adds spice to an otherwise balanced and considered zine.

Whilst Fifth Column offers a chance for fans to release their strongest feelings about the programme, it is often easy to forget that some people don't share these feelings at all. Poor old Mary McNulty is one of the forgotten victims of DOCTOR WHO. Writing in ***Skonnos*** 15, Mary describes herself as a 'DOCTOR WHO widow'. Mrs McNulty has lost her husband, not to the Grim Reaper or another woman, but to the Doctor himself. It had never crossed my mind before, but presumably there are men and women all over the country (and throughout the world) who thought they were marrying or living with ordinary decent folk with sensible interests like eating fine food and going to the movies, only to discover the skeleton in the cupboard: a deep-rooted obsession with all things Gallifreyan.

"Shall we go out tonight dear?"

"Er ... later, love. I've just started watching *The War Games*."

Mrs McNulty offers her own views on (her husband's copy of) *Robot*. In a very funny short piece, she reviews the programme from a non-fan's point of view. Which makes a refreshing change from our increasingly obsessive attention to detail. Perhaps a support group for all those long-suffering husbands, wives and lovers should be formed?

It's difficult to critically assess the content of the smaller fanzines precisely because they are so personal and intimate. It's simply a question of what you want. You won't find any new hard facts about the programme in these publications. But you may find people who share the same memories, feelings and love for all things WHO. ■

SKARO
SKONNOS
IN-VISION

THE MAKING OF A TELEVISION DRAMA SERIES
DOCTOR WHO
THE ARMAGEDDON FACTOR
IN-VISION

A much requested addition to our review section this month is the inclusion of the latest Star Trek and Next Generation novels. As an introduction to the series, **Craig Hinton** looks at the series to date and nominates his favourites so far ...

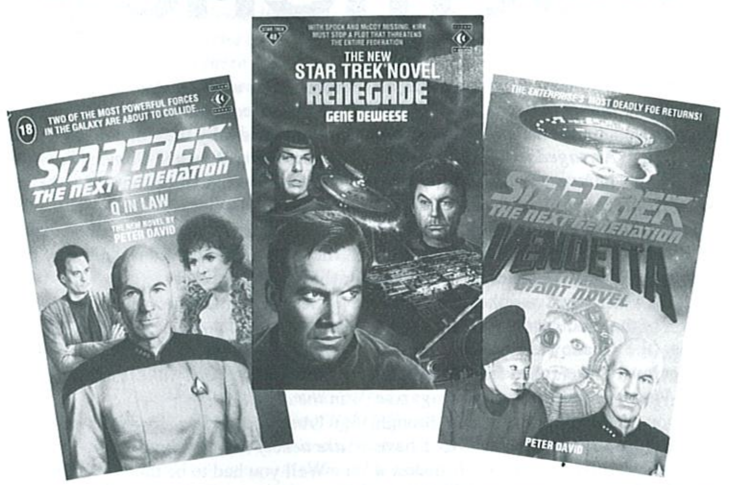
Where fact meets fiction

WHEN Virgin announced their series of DOCTOR WHO: *The New Adventures* novels, "stories too broad and too deep for the small screen", they were in fact following a precedent made years previously by the many and vocal fans of STAR TREK. Over the past two years, fans of DOCTOR WHO have had to come to terms with the extended absence of their favourite programme. And, with virtually the entire series novelized, even down to *Slipback* and *The Pescatons*, the time was ripe to tap the vein of talent, both from fandom and professional writers, and extend the boundaries of the series. But fifteen years ago, STAR TREK fans, despairing that their series would ever return, took a similar path. Fan fiction increased in both magnitude and quality, until publishers realized that there was a demand for the further adventures of STAR TREK.

At the present time, the Pocket Books series of STAR TREK novelizations (published in the UK by Titan), both Classic TREK and NEXT GENERATION, runs to nearly 100 books, and this doesn't include those books published initially in hardback in the States, such as *Reunion*, *Spock's World* and *Probe*, which are part of the series in the US, but available from different publishers in the UK. Thankfully, both the Virgin line of DOCTOR WHO and the Pocket Books series share one important factor: the editors are people with a deep respect for their respective sources. Yet there is a fundamental difference between the fictional extensions to the universe of STAR TREK and those of DOCTOR WHO. For the latter, Peter Darvill-Evans has laid down fairly strict guidelines as to the content of the *New Adventures*: for example, they must feature post-*Survival* versions of Ace and the Doctor, and they should follow their own, self-consistent continuity. Much has been written to both defend and attack this approach, and, to Darvill-Evans' credit, his reasons are sound. Yet with the BBC's recent decision to refer to McCoy as 'the former Doctor Who', one wonders how much longer he can play the role in Virgin's series.

Pocket Books have no such restrictions, and the canvas is unlimited. From the inner workings of the Romulan Star Empire or the Borg, to the maiden voyage of the USS Enterprise under Captain Robert April, no branch of STAR TREK mythology is forbidden to the writer. Naturally, there are some guidelines: the late Gene Roddenberry wasn't particularly keen on the introduction of existing non-humanoids as bridge crew, which sadly led to the writing-out of one of the silicon Horta (from the episode *Devil in the Dark*) as one of Diane Duane's regular characters. But writers — especially when writing Classic TREK books — aren't afraid to use or introduce concepts and characters which they know could be easily contradicted by either the STAR TREK movies, or the Next Generation. And with STAR TREK: DEEP SPACE NINE on the way, this is increasingly likely.

There are some good examples of this: the throneworld of the Klingon Empire was frequently referred to as Klinzhai in most of the novels where they appeared, as writers were told by the editors to use earlier books for their continuity. Yet the planet is never given a name in THE NEXT GENERATION, and *Star Trek VI: The Undiscovered Country* blew it completely out of the water by calling it Kronos. Similarly, the homeworld of the Romulans — called Rhiannsu in the books — is now firmly established as Romulus on tv.



There have been cases of reverse continuity: since Vonda McIntyre's *Entropy Effect*, Sulu's first name was given as Hikaru, and this became the unwritten rule in the books. *Star Trek VI* finally gave this the seal of approval, as Captain Hikaru Sulu sat in the command chair of the Excelsior. But the point is, without any over-restrictive rules and regulations, writers can examine all areas of the mythos. And they don't mess about ...

As an indication of the broad spread of the STAR TREK novels, I want to have a look at those books I consider to epitomize 'good' STAR TREK, although the vast majority of them are a cracking good read. Having read all the books currently available, I will admit that a few — a very rare few — are quite abysmal, and should never have seen the light of day. But I'm talking about two or three books out of nearly a hundred: consider the number of truly dire Target DOCTOR WHO novelis–ations ...

While there are many books which resemble episodes of the TV series — the Enterprise is on a mission, something happens, and everything comes together in the happy ending — some choose a different path, with their sole intention seeming to be an exploration of some of the popular yet mysterious worlds mentioned on tv.

The first one I would recommend is *The Romulan Way*. One interesting fact is that the regular crew of the series only appear towards the end of the book, with the bulk of the story concerning the political and social structures of the Romulan home planet. Although later events — primarily the three episodes of *The Defector* and *Unification* — have tended to paint a slightly different picture of the Romulans, the attractive combination of neo-Roman feudality and high-tech gadgetry have remained. Alternate chapters cover the split between the Romulans and their Vulcan cousins, an event that none of the writers seem to be able to agree on. Some place it centuries ago, while others indicate that it happened thousands of years in the past.

In a similar vein, both *Spock's World* and *Vulcan's glory* investigate the culture of the First Officer's home planet. The former ties in quite closely with *The Romulan Way*, which is hardly surprising given that they were both written by Diane Duane (yep, they're the ones with the Horta officer on the Enterprise), while the latter was penned by Dorothy Fontana, a veteran of the original TV series, one of a number of 'big name' writers Pocket have on their books. There is even one book — *Strangers from the Sky* — that covers the first meeting between humans and Vulcans.

Finally in this section, mention should be made of John Ford's *The Final Reflection*. Not only does it investigate Klingon culture, but also covers that period of STAR TREK history dealing with the foundation of the Federation, even including Carter Winston from the animated series. And none of the regular crew feature at all!

The books that look at the past of the STAR TREK universe are some of the most enthralling. Not only have we had the beginnings of the UFP and the first contact with Vulcan, but in *Final Frontier*, Kirk's father is present on the maiden voyage of the Enterprise. Kirk's inaugural flight is detailed in *Enterprise: The First Adventure*, while his rise to the Admiralty and the events between the end of the original series and *Star Trek: The Motion Picture* are depicted (not awfully well, I'm afraid) in *The Lost Years* and *A Flag Full of Stars*. *The Entropy Effect* is set just after the first film, and introduces the idea of Sulu wanting his own command: this was expanded upon in the novelizations of *The Wrath of Khan* and *The Search for Spock*, as Sulu looked forward to and then (temporarily) lost command of the Excelsior.

Although STAR TREK never really relied on technology, a growing number of the books examine the advanced science of the 23rd Century, even going so far as trying to bridge the gaps between the NCC-1701 and the NCC-1701D. Three authors spring to mind as prime examples: Judy and Garfield Reeves-Stevens and Diane Duane. The Reeves-Stevens' *Memory Prime* (a sort-of sequel to Classic TREK's *The Lights of Zetar*) looks at the Federation's use of artifical intelligence, taking in Romulan assassins and military stupidity en route, while Duane even examines the origins of replication technology and the holodeck, ideas that are as fundamental to THE NEXT GENERATION as phasers and transporters are to Classic TREK.

Another favourite theme is to take ideas from different episodes (indeed, different series) and combine them together. Ann Crispin's *Yesterday's Son* and *Time for Yesterday* combine the time-travel devices from *All Our Yesterdays* (the Atavachron) and *City on the Edge of Forever* (the Guardian) to create a two-book masterpiece. Remember in the former of these two stories, when Spock and McCoy were sent back to Sarpeidon's icy pre-history? Well, it appears that Spock's unnatural lustings led to Zarabeth's pregnancy and Zar, his son ...

Perhaps the most outstanding example of this cross-fertilization appears in Peter David's excellent *Vendetta*. Cashing in on the popularity of STAR TREK's own Cybermen, *Vendetta* brings the Borg face to face with the only weapon capable of stopping them: the finished version of that Classic TREK favourite, *The Doomsday Machine*. Perhaps this one book epitomizes the benefits that can be gained by fusing past and present TREK: indeed, in his *The Rift*, David goes one stage further and weaves a story between the (unseen) STAR TREK of Captain Christopher Pike and that of his successor James T Kirk.

Although the same authors crop up time and again writing for both series' of books, there is a difference in look and feel between Classic TREK and THE NEXT GENERATION. So far I have concentrated on the novels based on the original series, but this is because THE NEXT GENERATION books are a little more cautious with their treatment of the mythos.

Perhaps the authors are wary of coming up with ideas that might be contradicted in a few episodes' time: a good example would be *The Survivors*, which gave Tasha Yar a completely different origin than the one shown in season four's *Legacy*. It is more likely that they can spend more time dealing with characters and character interplay, a well that has all but been exhausted with the multitude of variations on the Kirk-Spock-McCoy triangle. STAR TREK has always been a programme about people: the Enterprise has always been primarily a vehicle to get the crew into situations where they can react. THE NEXT GENERATION features almost twice as many 'regular' characters as its forbear, each one of which has a detailed and complex backstory just begging to be written. But the odd book does turn up that combines existing elements in new and interesting ways: *Q in Law* documents the collision between those two season regulars, Luxwana Troi and the Q Being, and my, what a combination!

Other books of note include *The Captain's Honour*, where the neo-Roman civilization last seen in the Classic TREK *Bread and Circuses* is now a member of the UFP. It features a starship captain called Sejanus — a clear homage to the character that Patrick Stewart played in I, CLAUDIUS! *Metamorphosis* — a book just begging to be written — deals with a race of god-like beings (yes, they do crop up in THE NEXT GENERATION as well!) who give Data his greatest desire — to be human. The ramifications of this are well thought out and ultimately tragic — well, as tragic as you can be when you know that all the characters have to make it through unchanged to the end of the book. And one last NEXT GENERATION book to recommend would have to be *Reunion*, where we learn the true story of Jack Crusher's death and the final voyage of Picard's previous command, the Stargazer. This will probably be another one not published by Titan.

As you can see, the universe of Pocket Books/Titan is a rich one, and shows no signs of drying up. Up-and-coming treats include *Imzadi*, another Guardian of Forever story focussing on the relationship of Deanna Troi and William Riker, separated by space, time and death (!), while *The God Thing* is a novelization of one of Roddenberry's original treatments for *Star Trek: The Motion Picture*. And perhaps most intriguing of all, *Probe* tells us what happened to the whale-seeking probe after *The Voyage Home*. Given the quality of writing and vast amount of history available to Darvill-Evans and his *New Adventures*, he should be happy if the line is half as enjoyable — and half as successful — as Pocket Books/Titan's ever increasing universe of STAR TREK.

Imbalance

by V E Mitchell
Titan Books; £3.99
ISBN 1 85286 424 9

THE LATEST NEXT GENERATION novel from Pocket Books/Titan, *Imbalance* by Virginia Mitchell, covers a theme familiar to regular readers of the series. Once again the Enterprise is assigned to diplomatic duties, and once again the crew are stranded amongst another strange race of aliens with something to hide. Although this idea has been used before — most noticeably in *A Call to Darkness* — the fact that the previous month's Classic TREK offering, *The Disinherited*, and THE NEXT GENERATION's *Chains of Command* a month before that, *both* concerned alien races having dark racial secrets tended to dull the enjoyment.

Having said that, the story rattles on at quite a fast and gripping pace. The Jarada, the alien protagonists, are a well-delineated race of insect creatures, with a culture both familiar and disturbing. Most writers who decide to use insects fall back on the old hive/group intelligence stereotypes, but the Jarada are an unusual blend of ants and ancient Greeks, with one of the most interesting languages presented in the series.

Unfortunately, Mitchell gives too many clues as to the nature of their secret: I had hoped that she would be clever and that it wouldn't be the one staring us in the face, but this was not to be. Compared with her previous Classic TREK, *Enemy Unseen*, where the plot doubled and tripled back on itself quite alarmingly, all is revealed far too early on.

As is thankfully quite common in this series, all the regular characters are faithfully portrayed, although Beverley Crusher is perhaps a little too much on the wet side. One interesting factor is the inclusion of Chief O'Brien's wife Keiko, making her first appearence as a regular character. It would be true to say that her marriage to O'Brien is actually the central relationship in the book: quite a change from the frequent Picard/Riker/Crusher-centered novels that tend to be the norm.

That is not to say that the others don't get a look-in: Riker's much publicised love of music is once again brought out, as he plays the trombone part in one of the most unusual bands ever described. In the tv series, Picard is quite often shipbound: *Imbalance* is no exception. Unfortunately, it is an exception where the books are concerned, as the writers make every effort to get Picard off the bridge and into the thick of it. I can't help but feel that the good Captain is somewhat redundant here.

Imbalance is nothing out of the ordinary: it is an enjoyable read, but one can't help thinking that it's all been done before.

(6)

Ice Trap

by L A Graf
Titan Books; £3.99
ISBN 1 85286 427 3

ICE TRAP is a rather long-winded eco-story, replete with all the elements one would expect from such: the arctic planet with its primitive-seeming inhabitants; the vicious, pig-headed civilian unaware of the damage his exploitation is causing; the salt-of-the earth crew members ... I'm afraid that *Ice Trap* was totally incapable of sustaining my interest, and I found it very hard going to reach the not-so-unexpected climax. But does it have any positive points?

Well, I suppose that its depiction of the planet Nordstral, a world of magnetic plankton, giant sea monsters, and the natives, the eskimo-like Kitka, is quite believable. One thing that these books are suited to is being able to dive into the whole depth and breadth of an alien culture, in a manner that either tv series couldn't possibly afford in either time or money. But there just aren't enough differences between Nordstral and our own chilly climes to sustain the enjoyment. If I'd wanted a guide book to the Arctic I would have bought one.

If this book has one major flaw, and I mean major, it is in the characterizations of the regular characters. They are appalling! I don't know whether the author has actually seen an episode of the series, but none of the crew are really here. Kirk comes across as a charismatic tyrant, while McCoy seems so weak and pathetic that I can hardly recognize the wise-cracking old cynic that I know and love. Uhura is shown as being willful and rebellious, while Chekov bore absolutely no resemblance to his television persona.

Some of the very early (non-Pocket Books) novels suffered from this problem: good science-fiction ideas, slightly modified to include the STAR TREK crew. *Ice Trap*, apart from being like a cross between DOCTOR WHO's *Power of Kroll* and *Robots of Death*, just isn't a STAR TREK novel. It's a science fiction book that the USS Enterprise just happened to warp into. Only buy this one if you're desperate.

(3)

United Fan Con

Boston, Mass.
23rd May 1992

IN THE planning stages for nearly a year, this con suffered several setbacks and very nearly didn't come off. Originally planned as a joint venture between Boston-area fan clubs and merchants, it ended up being hosted solely by the US branch of UNIT.

Thanks to the perserverance of first-time convention organiser Paul Scott Aldred, United Fan Con (or UnitCon I as it has come to be known) took place at Boston University on Saturday May 23rd. It was a multi-media event, featuring guests from DOCTOR WHO, STAR TREK, Cry for Dawn Productions and Evolution Comics.

The doors opened promptly at nine, as did the video room, which featured performances by the media guests (*The Dæmons* for John Levene, *Battlefield* for Sophie Aldred, and *The Search for Spock* for Robin Curtis). There was also a wide variety of other British media/science-fiction programming, including a special showing of the newly-recovered *Tomb of the Cybermen*.

The opening ceremony started shortly after ten. Paul introduced each guest and then turned the proceedings over to John Levene, who hosted his first Q&A panel with all his usual humour and enthusiasm.

During the day each media guest had a solo session and there was a panel featuring all the comics guests — artist Ken Penders II, Joseph Linsner and Joseph Monks of Cry for Dawn, and Ken Gale and Mercy VanVlack of Evolution. There were also fan panels hosted by UNIT and the Boston Star Trek Association, a costume contest, and an auction. Autograph sessions took place in the dealers' room, and there was a lot of one-on-one interaction between the fans and the celebrities.

Almost every event started on or close to time. The main exception was the closing ceremony, which had to be trimmed severely because the auction ran much longer than expected. This over-run also necessitated pushing back the start of the cabaret.

Ah, the cabaret! Hosted by John Levene, it featured performances by all the media guests, as well as amateur acts. Highlights included a lovely rendition of If You Could Read My Mind by John and Robin Curtis, Sophie Aldred's acapella performance of Can't Help Lovin' that Man of Mine from *Showboat*, and an appearance by the Who's Brothers, a DOCTOR WHO take-off of the Blues Brothers. But the thing that really stopped the show was when the audience accepted the stars' invitation to join in an impromptu singalong. The love and warmth generated by this happening was simply incredible. It was a pity it all had to end.

All in all, UnitCon I was a well-planned, smoothly-run show. Everyone — guests, workers and attendees — seemed to have a great time. I can't tell you how many people asked when UNIT would be hosting another con.

Hats off to Paul Scott Aldred and the US branch of UNIT for making this wonderful event possible. I'm proud to have been part of the UnitCon I experience.

Patricia G Gerresheim

Reunion

by Jan Michael Friedman
Pocket Books

CURRENTLY this book is only available as a Pocket Books import, but your local comic book store or science fiction specialist should stock it. *Reunion* is one of an ever-increasing number of STAR TREK novels that are initially printed only in hardback: longer and deeper than the standard Pocket Books/Titan novels, they tend to concern themselves with important events in the STAR TREK universe. *Reunion* is no different.

For twenty two years, Jean-Luc Picard was captain of the USS Stargazer, a deep space exploration vessel. Inspiring the same trust and loyalty as he currently commands from the crew of the Enterprise, his mission was cut horribly short by a Ferengi attack that cost him his ship, the life of his first officer Jack Crusher, and almost his career.

At the end of that mission, the crew scattered throughout Starfleet: some officers gained commands of their own, some not. But now, one of their number must take on the role of hereditary leader of his people — the D'Vitt, mortal foes of the Klingons. And, as tradition demands, he has gathered together his closest friends as his honour guard — the crew of the Stargazer.

Reunion is an absolutely magnificent read. The crew of the Stargazer are every bit as convincing as the Enterprise crew we know and love, and their interactions with the regulars faultless. Naturally, one of the major threads is the death of Jack Crusher, and how it still affects Beverley and Wesley. But the major theme — an assassin on board, trying to kill off the Stargazer crew — had me guessing until the very end.

Naturally there is the odd low point (but I hesitate to call them faults). Once again, Riker falls madly in love with the first woman he sees, and she, once again, is totally smitten by his Alaskan charms. And although I found the last few pages very moving, I must admit that they are perhaps just a little too sugary and oh-so-perfect.

Still, as I said, they are low points, and, when the overall standard is so high, who cares? Friedman is a veteran of the STAR TREK novel, and his work is always of a high standard. And this time he has surpassed himself.

Use the money you saved not buying *Ice Trap* and go out and get it. It's the best STAR TREK book I've read for ages. **(9)**

Craig Hinton

Reunion is published in hardback by Simon and Schuster.

Doctor Who — The Monsters
by Adrian Rigelsford and Andrew Skilleter
Virgin Books; £14.99;
ISBN 1 85227 283 X

DOCTOR WHO — THE MONSTERS, published by Virgin on September 17th, describes itself as "a celebration of the creatures that sent us scurrying behind the sofa at tea-time", a sound enough premise on which to base such a lavishly-bound book. Unfortunately this promise is dispersed virtually from the word go. Glaringly careless typos (which leap out at you as early on as the biography and acknowledgement section at the beginning of the book) aside, the introduction explains that *The Monsters* actually comprises a collection of author Adrian Rigelsford's "cunningly crafted stories" which, to fans who are familiar with Rigelsford from the mid-80s, ironically describes his then notorious habit for rumour-mongering to a tee! In this instance he is given an entire book in which to concoct his own case histories for a selection of 'secondary' WHO monsters (ie. those memorable creations second only to the Daleks and Cybermen in popularity).

Rigelsford's selection can't be disputed — although one can only assume that the Vocs and Dums were ignored because they are robots as opposed to monsters in the true sense of the word — and he clearly possesses a great flair for the English language. However, his imaginative though drawn-out and overly-segmented approach comes across as "a mere selection of words", contrary to the book's aim. It's simply too basic in factual content and reliant on Rigelsford's own concepts to appeal to the hardened fan, whilst leaving the casual reader nonplussed as he drones on about, amongst other subjects, the mythology of Peladon, the evolution of insect life on Vortis, extracts from Professor Travers' diary and the Nerva Beacon's Data Log records at the time of the Wirrn infestation. In short, the book misses a potentially excellent opportunity to do sensible, factual and definitive justice to the many WHO creations that are there in the subconscious of many casual readers waiting to be rekindled, whilst at the same time fondly remembered by the fans.

Even if you do make it to the end, you're likely to be none too pleased to find that the last 35 pages are padded out with seen-it-all-before references and the inexcusably pointless waste of space devoted to the recording schedules of the stories in question …

Of course, the other much-heralded aspect of the book is the new Andrew Skilleter artwork. Skilleter evidently went into overdrive for this book, and his work suffers as a result. Gone is the smooth, air-brushed approach of his early WHO days, giving way to a cruder style using coarse brush-strokes. And where, say, a couple of Ice Warrior or Sontaran paintings would have sufficed and probably have had more time spent on them as a result, here the book is infested with pages and pages of the things — which only serve to distract the reader further instead of enhancing the book! *The Monsters*' saving grace, however — and for me almost worth the price of the book alone — is an exceptionally stunning portrait of a Zygon, but generally the artwork ranges from mediocre to downright abysmal. Even the much-trumpeted "hidden treasures" (ie. rare photographs) fail to stir much interest, with most having already appeared in print elsewhere.

The Monsters undoubtedly fulfils a personal dream for Messrs Rigelsford and Skilleter but is ultimately a disjointed and self-indulgent work that will have a hard task ahead to find its market, paling in comparison with Virgin's other recent and better-conceived DOCTOR WHO related releases. Roll on *Doctor Who — The Sixties*. **(2)**

Gary Leigh

The Sarah Jane Special
Marvel, £2.50

THIS year's Holiday Special from Marvel is out now and is a damn sight better than last year's miserable effort.

Long gone are the days when a few general articles on the TARDIS and the Daleks stuck together with a reprinted comic strip constituted a 'special' that was more biased towards the casual teenager who sometimes caught the show than for the hard-core DOCTOR WHO fan.

Thankfully for summer 1992, Gary Russell's production team have pulled out all the stops for a magazine that has to be the last word on one-time companion Sarah Jane Smith.

The first thing to grab your attention is the cover portrait of Ms Smith with a subtle appearance of the third and fourth Doctors. Technically flawless, nothing too imaginative — it has to be Alister Pearson. Well, it probably is, although the cover credit goes to Piers McAllister, the premier artist of *The Metropolitan*.

The Metropolitan? Well, yes. Like the 1991 Winter Special, which dealt with UNIT as a real organisation active in a world that runs parallel to ours, the highlight of this magazine is a four page excert from a fictitious biography of the Doctor's journalist companion. Basically the article puts meat on the bones about what we already know about her life, but it does so in an interesting style; including interviews with ex-UNIT personnel and tying up her actual literary output with reference to certain reports, articles and even science-fiction novels (*World War Skaro*, indeed!) that will be familiar to avid fans.

This feature is backed by some newspaper reports, which are presented as being extracts from Sarah Jane's scrap book. This idea may sound kitsch and contrived but actually the little excerpts are engrossing, including subjects such as a tourist's guide to San Martino, the actual story she had written that was referred to in *The Android Invasion* as well as a short interview with the eccentric painter that appeared in *The Seeds of Doom* (Amelia Ducat — remember her?). I also spotted the inclusion of the newspaper clipping that appeared at the end of Terrance Dicks' novelisation of *The Pyramids of Mars*.

There is also an eight page interview with Elisabeth Sladen, bringing the actress's reflections of playing "the most popular companion in the series" (allegedly) right up to date for the cold light of day of 1992. She comes across as a person with genuine nostalgic feelings for her time on the show:

"The character has never been done before and could never be done again. That's something nice. Really nice. I'm proud and grateful."

One-off comic strips are usually hit or miss affairs. Those that feature returning foes generally fare even worse. *The City of Devils* not only features a familiar enemy, but it crosses unsafe ground by not including the Doctor, only Sarah and K9. Credit where it's due — Gary Russell and Vincent Danks have come up with quite a pleasing strip although the ending left me thinking, "Oh, is that it?"

The three short 'Brief Encounter' stories are wonderfully reflective, especially *Girls Night In*, although I can't help but wonder if the inclusion of Nicholas Courtney's effort (like Colin Baker previously) is more of a selling point for the publication than for the actor's writing ability.

The Holiday Special has the obligatory 'Archive' and 'Fact File' feature. Actually there are two here — *The Hand of Fear* from 1976 and the 1981 Christmas special, *K9 and Company*. The former being included as it was Sarah's last story and the latter because it's unlikely to appear in any other regular issue of *DWM*. It's interesting to note that recently the episode synopses have been briefer, giving way for more information on the factual side of the stories — a far more satisfying balance I think.

There is also a rather pointless two page list of every conceivable non-television appearance of Sarah. This includes all the comic strips and DOCTOR WHO annual stories she was in. I suppose Jean Marc Lofficier may find it fascinating.

Marvel have been quite brave in putting together this magazine, appealing more to the dedicated WHO fan than the average punter on holiday. That's not a bad thing as there's nothing worse than leafing through yet another article about how the inside of the TARDIS is bigger than the outside,

The special also comes with a large poster of the cover by Alister McNom-de-plume, making the whole issue an essential purchase. **(8)**

John Pettigrew

The Doctor Who Year Book
Marvel, £4.50

MARVEL'S *1993 Doctor Who Year Book*, which now seems to be an annual event, is a bit of a disappointment. Like last year's debut, the contents cover familiar ground: some text features, a colour comic strip, fiction in the form of the 'Brief Encounters' and the odd page-filler.

Of the features, there is a five-page article that covers all the alien invasion attempts on Earth in the series, and another which covers all the ways in which the mind has been taken over. Both are well written, but are ultimately too general and skimpy to be interesting. My gripe is not with the actual content but their inclusion.

The infamous John Nathan-Turner has also contributed to this hardback — he has four pages "explaining how the (video) specials were created". This translates as his version on how and why 'special' video projects are released. Apparently he takes heed to the opinions he receives in his mail concerning such releases! Actually his little feature is quite interesting, if only to get his side of things.

There are two pages on the sonic screwdriver which may sound a bit twee and trivial, but despite its brevity, it's detailed and informative (as you would expect coming from the pen of fact-finder extraordinaire, Andrew Pixley).

The remainder of the articles are made up of three 'funny' ones by David Howe, covering "Silly Merchandise" (including the dreaded DOCTOR WHO pants again…), "Dressing Up" and "Terrible Tunes" (a DOCTOR WHO records top ten, written as a Harry Enfield character) and several pages which harken back to the dark ages of Marvel's DOCTOR WHO history — "Monster Files!" Yes, here for the first time are the astounding revelations that the Daemons' known enemies include the Doctor and UNIT and that the story they first (?) appeared in was *The Daemons*. Stone me!

Over all, the content of the *Year Book* is a little dubious; Marvel seem to have taken the complete opposite direction of the *Sarah Jane Smith Holiday Special*. Instead of geared towards the fans, the annual is marketed towards the younger readership.

In contrast to the lame features, there are the 'Brief Encounters' short stories which, let's face it, would be lost on a reader who wasn't familiar with the programme's history. Each of the six Doctors are represented by a piece of fiction, the writers include Nigel Robinson, Terrance Dicks, Paul Cornell, Marc Platt, Colin Baker and DWM prize-winning writer, Karen Dunn.

I look forward to these shorts in the Monthly as they are usually very good, slanted towards the more poetic or reflective side of fan fiction. However, I found the *Year Book*'s offerings to be a little pedestrian. Karen Dunn's prelude to *Shada* is excellent, telling the tale of the Doctor's meeting with old Chronotis, and Terrance Dicks' contribution is wonderfully sad. Paul Cornell's third Doctor narrative is unusually tame and Marc Platt's *Encounter On Burnt Snake Flat* is likeable but nothing startling. However, Nigel Robinson should be shot for *Dream A Little Dream for Me*! This story (along with *Time Love and TARDIS* from August's *DWM*) must be one of the worst short stories I've ever read and I question its inclusion. It tried to be clever and interesting but was just irritating.

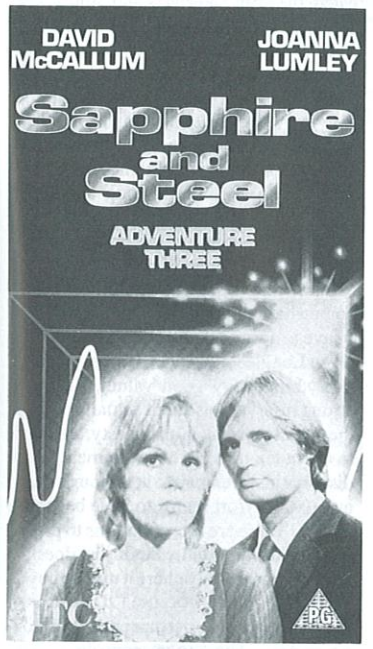
It's obvious that the inclusion of material by familiar names should be so appealing to the publishers, i.e. it helps to shift units, but one wonders whether they were afraid of upsetting the writers. Colin Baker's short story is a case in point — I really didn't enjoy *A Tourist Invasion* because it was written in a psuedo-Douglas Adams style which struggled too hard to be funny, but I'm sure the fact that the actor who played the sixth Doctor has contributed to it will be played up in the promotion for this annual.

The seventh Doctor hogs this year's full-colour comic strip, *Metamorphosis*, written by Paul Cornell and drawn by Lee Sullivan. This one's quite good and features a returning foe, although there is actually a decent story behind their inclusion and Sullivan's art is superb, with his unique TARDIS interior designs.

As I said, I found this to be disappointing. Now that DOCTOR WHO is off our screens for the time being, should any such mass-market literature be aimed at the 'casual reader'? Or should Marvel concentrate on the dedicated fan? *The New Adventures* series, Virgin's lavish hardbacks and even their own *Sarah Jane Special* show that there are guaranteed sales in the more specific approach.

For all that I've criticised the *1993 Year Book*, remember this — we could still be stuck with World Distributors' rotten annuals … **(5)**

John Pettigrew



SAPPHIRE AND STEEL:
Adventure Three
ITC 8122

HOT on the heels of *Adventure Two* comes *Adventure Three* the story of strange goings on in an invisible penthouse, a time capsule from the future, sitting on the top of a modern block of flats. Sapphire and Steel are called in to anticipate the malevolent actions of some*thing* aboard the capsule that is intent on the destruction of mankind. The first episode of this six part story acts as an introduction to Rothwyn (Catherine Hall), the incredibly wet Eldred (David Grant) and their son, a family sent 1,500 years through time to study their own past. Trouble soon strikes when they lose contact with their controllers in the future and other similar study groups in our time. Worse still, things begin to move of their own accord and start attacking the inhabitants of the capsule.

Sapphire and Steel spend much of the story analysing and trying to gain entry to the capsule but it is only with the help of the technician, Silver, played by the ever compelling David Collings that they manage to get inside. There are a series of very pleasing scenes as Silver collects together the items he needs to make their entry to the capsule. Another nice touch are the early conversations between Sapphire and Silver who seem to have had a very close working relationship recently. Whilst this is going on outside the capsule inside things are getting exciting, the evil force trapped with the family has used time to accelerate the growth of the baby and transform it into a changling, with the power to send things back to their origins in one hand and into their future with the other. Russell Wooton, who plays the Changeling with conviction, spends most of his on-screen moments with an inquisitive grin offering to shake hands.

Once our heroes get inside things tend to fall apart slightly as they rapidly run out of problems to solve and the story could well have done without the non-so-convincing rubber monster that scuttles across the floor in episode six. But the climax of the story is not the destruction of the threat to time, but the revelation of man's ultimate exploitation of the earth's animals. The key scene of the whole story is the confession of the ever-so moral and decent Rothwyn of the fate of animals in her time and her attitude towards them. This is not a story for the faint-hearted, it contains scenes of slaughter houses and the sounds of animals in distress. This is a story with a message, it demands that the viewer should consider the origins of his lamb chop and leather jacket. But as with most television that tries to communicate a message by shock tactics, it is compelling viewing. **(8)**

THE CHAMPIONS:
The Interrogation / The Search
ITC 1683 £10.99

The Interrogation opens this tape, the story itself opens with a reprise of *The Beginning* as Craig wakes from a nightmare about the plane crash in the Himalayas and finds himself imprisoned in a cell with no windows. During the episode in which he is subjected to drug induced flashbacks to previous episodes, he is interrogated by a mysterious figure who is determined to find out how Craig has managed to get out of so many seemingly hopeless situations. One case in particular, the Retford Case, has special significance to the interrogator who is on the verge of finding out about Craig's superhuman abilities. Although obviously working to a very limited budget, writer, Dennis Spooner, pulled off a *tour de force* with this story, helped by sterling performances from Stuart Damon and Colin Blakely as the Interrogator. The episode ends with a threat from Craig to his two colleagues, which, if it had been followed up in later episodes, would have made a very interesting sub-plot. **(8)**

The Search features three staple ingredients of THE CHAMPIONS, firstly a group of fanatical Nazis, secondly a nuclear weapon and thirdly a submarine. The three guardians of law, order and justice are called in when a nuclear submarine is stolen from a NATO base. Craig, Sharron and Richard are unable to act until the kidnapping of a German physicist and Craig's suspicions about an abandoned U-boat dock put them on the trail that ends with a nuclear missile being launched at London. As a story *The Search* rolls along at its own pace with little to commend it. It is nice to see John Woodvine in an early role as an ITC Nazi, but the episode ends up using too much stock footage for it ever to be taken too seriously. **(6)**

THE CHAMPIONS: The Iron Man / The Dark Island
ITC 1684 £10.99

The Iron Man is one of my favourite episodes of THE CHAMPIONS especially due to the guest star, George Murcell as the loveable rogue, El Caudillo (The Iron Man). Murcell, who also features in *Reply Box No. 666*, was a firm favourite with ITC casting directors and appears in most ITC series at least once. He specialises in larger than life characters with unconvincing accents and complexions straight out of the shoe polish tin. El Caudillo is the deposed leader of a Latin American government exiled to a life of luxury in Europe. Fortunately the government that depossed him has proved unpopular with the people and there is a good chance he is going to be invited back. Unfortunately the current regime knows this and are doing their best to make sure El Caudillo does not live to receive the invitation.

Tremayne orders the Champions to act as undercover bodyguards to El Caudillo, with Sharron posing as a secretary and Richard as a reluctant chef. The three are told to report to the ex-president's right-hand man played by the late Patrick Magee, making a diversion from the more serious fare with which he is associated. It is also interesting to spot the ever-so-avant-garde Stephen Berkoff playing a minor assassin. Cast apart the story flows quite nicely with the Nemesis agents foiling numerous assassination attempts despite El Caudillo's little idiosyncrasies. Humour is the order of the day and there are several light hearted moments for every dramatic one without the loss of the narrative. Overall the story strikes the right balance to provide a great deal of enjoyment. **(8)**

The Dark Island is an episode written to include a jungle set and stock footage of aircraft carriers with no specially shot location shooting. Given such limitations the plot does work well. We are invited to believe that the might of the USA Navy is unable to land agents on a mysterious tropical island without losing them. We are asked to consider that such an island contains a bunker holding a very large intercontinental nuclear missile, and once we have put any nagging doubts to one side we can settle back and watch quite an exciting episode.

Needless to say Nemesis is called in to discover the secrets of the island, with Richard playing the hero for a change and going in alone whilst Craig and Sharron land as a team, posing as shipwrecked holidaymakers. The island is run by sinister Kellor, played by Eastern European mega-star and sex god Vladek Sheybal. Kellor runs the island using a band of swarthy mercenaries who lack buttons on their shirts and carry machetes. But it is when Sharron and Craig meet Kellor's friends, both look like Chairman Mao, that their suspicions are aroused. From then on the plot gathers pace, starting with Richard being captured and climaxing with yet another attempt to start World War Three. Although not THE CHAMPIONS at its best this episode comes together well and is nicely crafted. **(7)**

Anthony McKay

All of the above videos were released by ITC Video on August 10th

BLAKE'S 7: Headhunter/ Assassin
BBC Video; £10.99

FOR many people, *Headhunter* marks the real start of the fourth season. Here we have a story with a bit of bite and a bit of character (something lacking in both *Stardrive* and *Animals*). Back in 1981, I distinctly remember approaching *Headhunter* with reservation. The write-up in the *Radio Times* that week hadn't given much away, but the name itself had brought forward the obvious images. I would have laid odds of 10 to 1 that someone with blonde hair was going to be proposed to by a tribal chief brandishing a pick axe in one hand and a Kentucky fried chicken wing in the other. As it was, Soolin (she of the blonde hair) finally got to show her true character and become the saviour of everyone's favourite block of perspex.

The episode itself starts off nicely, by showing something new — the Scorpio's sleeping chambers. These add new depth to the phrase 'private quarters' (a couple of lilos in the corner of the flight deck). Back at Xenon base, something else new has turned up in the shape of guest artist Linda Bellingham (complete with a costume made entirely of OXO boxes). She proceeds to smile a lot, flirt with Paul Darrow (I swear it's in his contract) and try to look like the wife of a famous scientist. In the end she does in fact come across as the bimbo of a famous scientist. This may provide the reason for Muller's defection from the Robot Development Cartel (which was never gone into) — he's running out on his wife and nineteen kids to go and live in sin with the OXO mum!

Following their rendezvous with Muller, Tarrant discovers that the box he accidentally picked up (as you do) is more of a headache for Muller than it is a pain in the neck for him. Once Muller is on ice, the fun really begins with Slave throwing off his shackles and Vila proving that trying to open Pandora's Box can be hazardous to your life support. Avon's obvious worry about the ship (resurfacing from *Animals*) and of course the crew (good idiots are hard to find) leads to Muller gaining access to Xenon base … and Orac.

Fortunately for Orac, Soolin is willing to listen to him, and she hides him from Muller's manipulations. In a nice twist, which is foreshadowed a little too much (the extra scenes at the cartel base weren't really necessary and spoil the effect somewhat), Muller is in fact revealed to be the android creation that was Muller's life's work. The android had taken Muller's head in order to deceive the crew into giving him access to Orac. The whole idea is very good, but I have a niggling problem with it. Plopping someone else's head on your shoulders does not give you an ability to talk through their mouth, or use their vocal chords for that matter. I know the android can manipulate mechanical objects but it is made plain early on that it cannot manipulate flesh and blood (otherwise it would have simply stopped the crew from running away from it). That aside, the idea does lend itself to some very ghostly thoughts, and it is rather a daring idea considering that this is season four. In another nice twist, the box contains the android's head. This acts as a restraining device, presumably to stop it ripping off other people's heads (you'd have thought this would be an integral part of the design rather than an optional extra).

The crew finally beat the android through the use of an old hydro-electric plant (which they could have shown us is *Power*) and Avon's willingness to put the restraining head in place. Despite Avon's desire to use the android as a weapon, the others (guided by Orac) decide the universe would be better off without it, and blow it up. In the end Orac is the only true winner, free of the corruption that the android might have brought him. Free to remain the tool of man, rather than taking on the time-consuming and (in Orac's view) pointless task of being the master of men. It is nice to see Peter Tuddenham get the last word for a change with a line that Humphrey Appleby would have approved.

Headhunter is well written, well thought of, and well worth buying. It introduces Soolin's character properly for the first time and contains some very witty lines, especially between Soolin and Orac. Very enjoyable. **(8)**

Assassin is really two stories — both of them badly directed. The first deals with Avon's attempts to out-think Servalan and her hired killer, and, come to think of it, the second does too. So why does this episode feel so segmented? Perhaps the two settings cause the dividing line? Perhaps not — *Gold* is similar in construction but runs through easily enough. Perhaps ...? Oh, I know what it is. The first part is crap and the second part is really good!

Okay, so let's skip lightly over the first part. Whilst I am sure that seeing Paul Darrow trussed up and offered for sale as this week's best buy at Bimbos R Us to the highest lady bidder is many a fan girl's dream (I've lost count of the number of times Avon has returned to Domo to be auctioned off again in 'fifth season' stories), there does seem to be a complete lack of impact involved in this side of the story. Apart from the fact that offering yourself up as a slave is rather a silly thing to do, what on earth is Avon trying to achieve? Ah yes, trying to get close to Cancer. There are easier ways — pretending to be a buyer or the representative of a buyer being one.

The main achievement of the first part of the story is the introduction of Neebrox, who might as well have had "this man is going to die" tattooed across his forehead. Even Avon realises that the first part of their adventure has been a waste of time.

This episode really gets going when the Scorpio catches up with Cancer, seemingly adrift and powerless. Now the psychological games ... Avon know it's a trap, but can they turn it against Cancer? It would appear that they can't, when Avon and Tarrant fall for the old 'dummy in the flight control chair' trick and Cancer gets the drop on them. It is only Piri's intervention that saves their lives. Tarrant tries to thank her in his own little way (bear in mind that he hadn't got anywhere near a bonk since *Ultraworld*) whilst threatening Cancer and trying to look macho. In fact Tarrant gets to act like a complete prat in this episode, which leaves Avon to get confused and Soolin to use her intelligence. This is in fact Soolin's best story of the season. Here she gets all the good lines and delivers them with a level of world weariness and knowledge which says so much about her. Either Glynis Barber is a better actress than I thought, or she gets bored *very* quickly.

Once Cancer escapes the fun begins, as Neebrox is killed, Piri goes to pieces and Soolin tries to slap her back together. As the crew row amongst themselves and generally start running out of good ideas, Cancer appears to have the upper hand — especially when it is revealed that he was just a stooge set up by the real Cancer in a trap within a trap. It is left to Soolin to solve the puzzle, unaffected by Piri's little act and save Avon from a rather nasty looking spider crab. Apart from the clichéd way that Piri dies (hoisted upon her own petard) this all works very well. Like *Headhunter* before it though, there is a wealth of foreshadowing which is just not necessary.

Bearing in mind my feelings on the first part of the story, it's probably best to consider it in two parts, **3** for part one (Domo) and **8** for part two (Cancer's craft). All in all one of the best tapes of the fourth season.

John H Elson

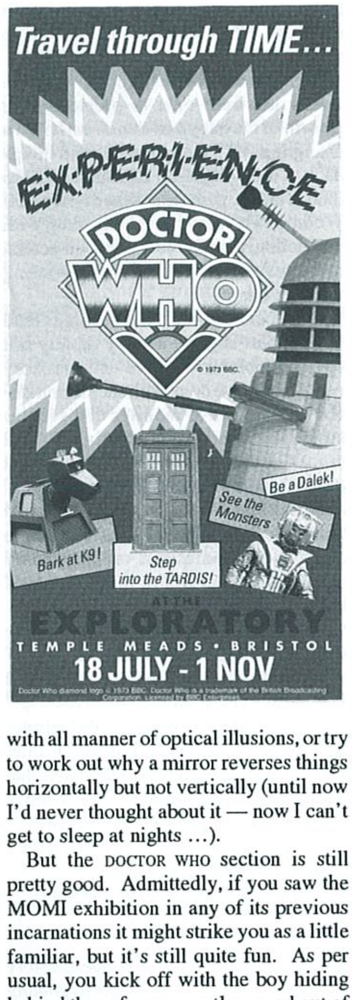
Doctor Who at the Exploratory
Temple Meads, Bristol
Doctor Who Exhibition
Longleat House, Wiltshire

WHEN I was a lad, there was a summer ritual that had to be endured every year — thinking up some new way to bribe, blackmail or otherwise trick the beloved parents into going to Longleat or Blackpool. "Mmm, the Yorkshire Dales are very nice this time of year ... oh, look, we could go for a day trip to Blackpool ... gosh Mum, look, a DOCTOR WHO Exhibition ... fancy!" Or: "Apparently there's a really nice stately home in Wiltshire that I'm sure you'd love ... and there are lions and a maze and everything ... a DOCTOR WHO Exhibition? Oh, I might have heard something about that ..." Sometimes it worked, sometimes it didn't, but for many proto-fans the BBC's exhibitions were the highlight of a summer holiday.

All this seemed under threat a few years ago. The Blackpool exhibition (the larger of the two) closed, the Longleat example started to run out of ideas, the series was no longer on tv so there were no new exhibits ... It all looked rather bleak.

And then suddenly we have the renaissance. The huge success of the MOMI exhibition led to its successors in Paisley and now Bristol, and this season saw another display, on the Isle of Wight *(see DWB 102)*. They're now talking about another BBC convention, and with the success of the repeats and the videos, well, who knows?

The new home of the MOMI exhibition — or at least, substantial parts of it — is The Exploratory, near Temple Meads station in Bristol. If I were to tell you that the DOCTOR WHO display is by far the least interesting aspect of the place you might get the wrong impression. The truth is that the DOCTOR WHO section is fascinating, but that the rest of The Exploratory, a sort of hands-on science museum, is wonderful. For children of all ages, it allows you to press buttons and whirl handles and throw balls and generally mess about with all the fun science experiments that the teachers at school wouldn't let you near. You can create water with a violent bang, test out centrifugal force on a friend (try this one *before* lunch), send your eyes screwy with all manner of optical illusions, or try to work out why a mirror reverses things horizontally but not vertically (until now I'd never thought about it — now I can't get to sleep at nights ...).



But the DOCTOR WHO section is still pretty good. Admittedly, if you saw the MOMI exhibition in any of its previous incarnations it might strike you as a little familiar, but it's still quite fun. As per usual, you kick off with the boy hiding behind the sofa, apparently scared out of his wits by the Hartnell title sequence (if I were his parents I'd worry about this sensitive soul), and then follow through with the usual display of costumes (including five of the seven Doctors' outfits) and a few monsters.

The materialising TARDIS from Longleat now resides here, which if you haven't seen it before is rather fun. Alas, it's now on a timer rather than being user-operated, but nonetheless, there's some cheap thrill to be had from seeing a police box actually materialise in front of your very eyes rather than on a tv screen. Again, a hangover from both MOMI and Longleat are the video screens, running endless loops of title sequences and regenerations, but the new feature is the 'behind-the-scenes' display. Admittedly it isn't very large, consisting of some informative signs, a mock-up of the *City of Death* primeval Earth model set, and an example of how CSO works. Old hat to the fans, maybe, but fascinating for the kiddies, and nice models, to be sure.

The final section is a large display of monster costumes, lined up like a corridor of Madame Tussauds exhibits. Sadly there's no giant robot (my personal favourite), and the Gundan no longer swings his axe (which almost decapitated me on the South Bank), but the Cyber-display is better than ever, and of course we still have the Dalek to sit in and talk through — which still keeps the eight year-olds happy for hours.

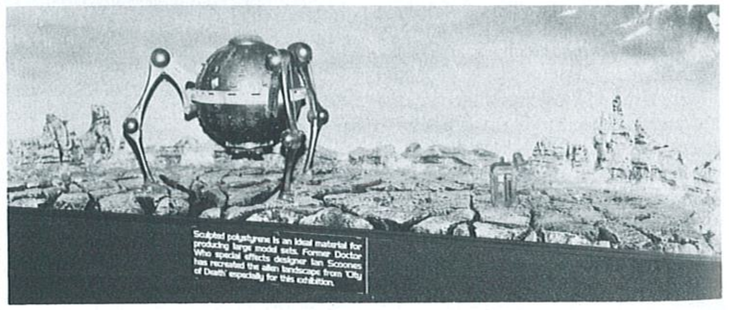
It's all quite fun, but you have to consider the whole Exploratory as one experience. Whatever you do, don't go just for the DOCTOR WHO display — it's good but not that good, and besides, it costs something like £3.50 to get in. Allow at least three hours for a trip, even better a whole day (there's a very reasonable café just past the L7 robot from *TTOATL*). And take a kid or two — they'll love it.

In addition to the DOCTOR WHO display, The Exploratory is also running a series of lectures on the subject. Alas, I missed these on my visit, so I wouldn't like to say what goes into them, but for those interested, they run Saturdays and Sundays at 11 and 2, for an extra fee. The exhibition itself is due to close on November 1, but its run may be extended due to its popularity. The Exploratory as a whole is open every day bar Christmas Day from 10am to 5pm, and information on the DOCTOR WHO exhibition can be obtained on (0272) 225944. And the best thing about the whole set-up? A huge diamond DOCTOR WHO logo hanging on the bridge on the approach to Temple Meads station!

Sadly the Longleat exhibition pales somewhat in comparison. It's good, but I have to admit that if I hadn't bought the all-in Longleat ticket (£10 to get you into everything, very good value), I'd have strong reservations about actually paying the pound for what, in all honesty, amounts to about ten minutes entertainment. The displays just aren't up to it, although a fair amount of effort seems to have been put in to it. There are lots of buttons to press, lots of flashing lights, but it just doesn't have the same atmosphere it used to have. Which is a shame, because I'd hate to see the last remaining permanent exhibition go under. The TARDIS console is still wonderful (if nothing like the one on tv) and the shop (no longer separate, but once again part of the main building) sells an extensive range of merchandise (including lots of old Target novels). As we were at Longleat anyway it was worth popping into, but I don't know that I'd have travelled halfway across the country to see it as in the past.

But if you're going to Longleat anyway — and it's a great day out, what with mazes, lions, safari boat rides, a steam train, butterfly garden, load of bygones *and* a wonderful old house — you might as well pop in. It could well spark off a tiny wave of nostalgia, and you might even make a few friends courtesy of the exhibition contact board ...

David Gibbs


Sculpted polystyrene is an ideal material for producing large model sets. Former Doctor Who special effects designer Ian Scoones has recreated the alien landscape from 'City of Death' especially for this exhibition.

Ian Scoones' re-creation of the *City of Death* landscape

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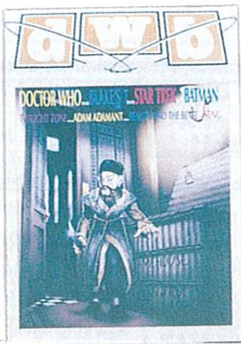
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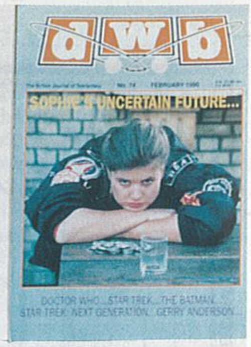
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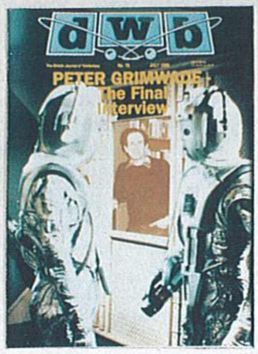
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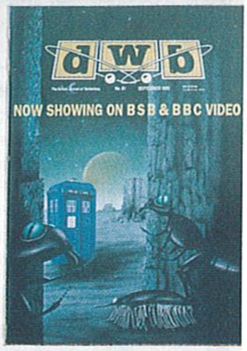
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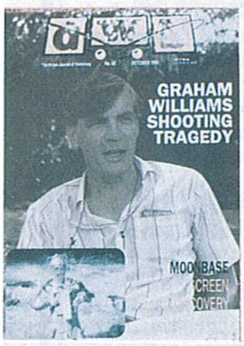
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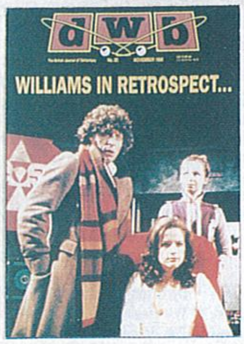
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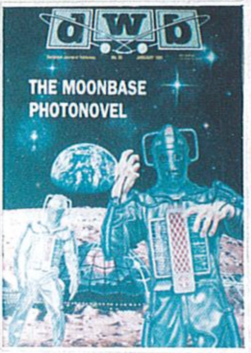
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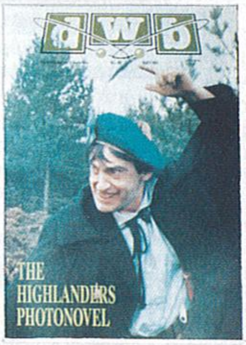
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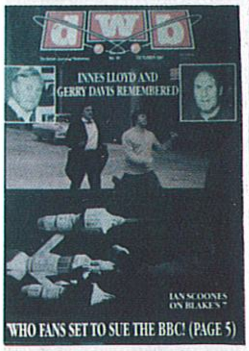
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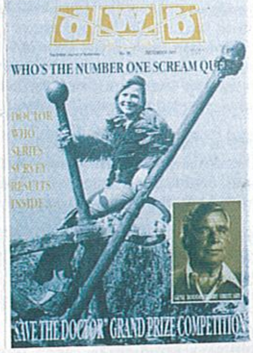
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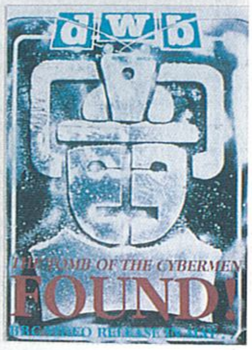
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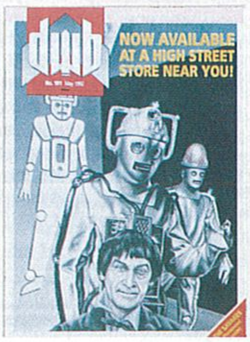
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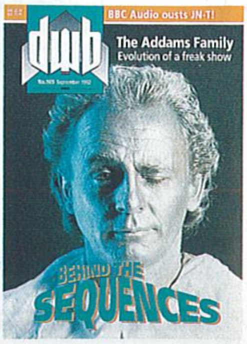
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